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THE FRANKLIN'S TALE, THE TESEIDE, AND THE FILOCOLO

There is in the *Franklin's Tale* a remarkable borrowing from the *Teseide*, which has hitherto been entirely overlooked. For in that part of Chaucer's narrative which deals with Aurelius' unrevealed love for Dorigen, Chaucer is drawing upon Boccaccio's account, in the fourth book of the *Teseide*, of Arcita's unspoken passion for Emilia. The indebtedness is not only of decided interest on its own account, but it has also significant bearing upon the vexed question of the source of the *Franklin's Tale* as a whole. I shall deal with it first independently, and then in its relation to the larger problem.

I

A brief summary of the parallel situations will serve to make what follows clear. In the *Teseide* Arcita, after his release from prison, determines to return from Aegina to Athens. On his arrival (IV, 40-41) he goes to the temple of Apollo, and invokes the god (IV, 42-48). He enters Theseus' service, relying on his changed appearance and on his assumption of the name Penteo to conceal his identity (IV, 48-50). Theseus gives *una mirabil festa*, at which, among other ladies, Emilia is present (IV, 51). Arcita thanks Jove for his fortune, but contents himself with looking on Emilia's face (IV, 52-54). Emilia, however, although she alone recognizes Arcita, has as yet but little knowledge of what love is (IV, 56-58).

Arcita so serves Theseus that he is beloved of all (IV, 59), takes part in the gay life of the court (IV, 62), and resolutely conceals his passion (IV, 60-61), although it grieves him that Emilia is unaware of it (IV, 62). Unable to endure the necessity of silence, he often retires to a grove, where he gives voice to his laments (IV, 63-88).

In the *Franklin's Tale*, Aurelius, like Arcita, is a "wel biloved" squire, and like Arcita he enters into all the gaieties of the life about him (F 925-34). He loves Dorigen without her knowledge (935-40), and does not tell his love (941, 943, 949, 954). Like Arcita he too can give vent to his pent-up feelings only through his songs (944-48), and by looking on his lady's face (954-58). And in his distress he, like Arcita, invokes Apollo's aid (1031 ff.). The parallel, thus briefly sketched, is striking, but without verbal coincidences it could scarcely be regarded as conclusive. There is, however, not only similarity but even identity of phrasing, which we may now proceed to consider.

In the *Teseide*, Arcita, after he has returned to Athens, asks a boon of Apollo. In the *Franklin's Tale*, Aurelius, after Dorigen has set her impossible task, also prays to Apollo for aid. And in the opening lines of Aurelius' "orisoun" Chaucer has taken over, in part, the beginning of Arcita's prayer.

O luminoso Iddio che tutto vedi,
E'l cielo e 'l mondo e l'acque parimente,
E con luce continova procedi,
Tal che tenébra non t'è resistente,
E sì tra noi col tuo girar provvedi,
Ched e'ci nasce e vive ogni semente,
Volgi ver me il tuo occhio pietoso,
E a questa volta mi sia grazioso.¹

He seyde, 'Appollo, god and governour
Of every plaunte, herbe, tree and flour,
That yevest, after thy declinacioun,
To ech of hem his tyme and his sesoun,
As thyn herberwe chaungeth love or hye,
Lord Phebus, cast thy merciable yē
On wrecche Aurelie, which that am but lorn. . . .'²

¹ *Tes.*, IV, 43.

² F 1031-37.

Chaucer has expanded Boccaccio's fifth and sixth lines into four of his own (1032-35),¹ and has taken over the seventh line verbatim. The rest of the prayer deals with the specific task Aurelius has before him, and need not detain us here,² except in two details. At its close, Aurelius declares: "Thy temple in Delphos wol I barefoot seeke" (F 1077). Arcita goes "agli eccelsi templi . . . del grande Apollo" (IV, 42). Aurelius prays: "Lord Phebus, *see the teres on my cheke*" (F 1078). Arcita says: "*Di lagrime, di affanni e di sospiri . . . Son io fornito*" (IV, 45), and after his prayer "*dipartissi il suo dolore amaro Il qual l'avea col lagrimar consunto*" (IV, 50).

With this unmistakable borrowing before us, we may now turn back to F 925 ff., where Aurelius is introduced.

Up-on this daunce, amonges othere men,
Daunced a squyer biforen Dorigen,
That *fressher was and jolyer of array*,
As to my doom, than is the monthe of May.
He *singeth, daunceth*, passinge any man .
That is, or was, sith that the world bigan.
Ther-with he was, if men sholde him discryve,
Oon of the beste faringe man on-lye.

We are dealing, it should be remembered, with that part of the fourth book of the *Teseide* which Chaucer omitted in the *Knight's Tale*. Arcita's behavior is thus described:

*Eso cantava e faceva gran festa,
Faceva prove e vestia riccamente,
E di ghirlande la sua bionda testa
Ornava e faceva bella assai sovente,
E in fatti d'arme faceva manifesta
La sua virtù, che assai era possente.*³

In the next two lines Chaucer has summarized, in his description of Aurelius, every detail of his characterization of Arcite in the *Knight's Tale*:

*Yong, strong, right vertuous, and riche and wys,
And wel biloved, and holden in gret prys.*⁴
For he [Arcite] was wys . . .

¹ See below, p. 696, for the influence on these lines of another stanza of the *Teseide*.

² But see below, p. 721.

³ *Tes.*, IV, 62, 1-6. Compare *T. and C.*, III, 1716-22, where Chaucer elaborates somewhat upon *Filost.*, III, 72.

⁴ F 933-34.

For he was *yong* and mighty for the nones,
 And ther-to he was *strong*
 But half so *wel biloved* a man as he
 Ne was ther never in court, of his degree;
 He was so gentil of condicioun,
 That *thurghout al the court was his renoun*
 There as he mighte *his vertu* exercyse.
 And thus, withinne a whyle, his name is spronge
 That Theseus hath taken him so neer
 That of his chambre he made him a squyer,
 And *yaf him gold* to mayntene his degree;
 And *eek men broghte him out of his contree*
 From yeer to yeer, ful prively, *his rente*.¹

Since this characterization is not in the *Teseide* (except for the "wel biloved"—*Tes.*, IV, 59), it is probable that Chaucer is at this point recalling the *Knight's Tale*, rather than Boccaccio. But in what immediately follows he returns to the stanzas of the *Teseide* which he has passed over in the *Knight's Tale*.

And shortly, if the sothe I tellen shal,
Unwiting of this Dorigen at al,
 This lusty squyer, servant to Venus,
 Which that y-cleped was Aurelius,
 Had loved hir best of any creature
Two yeer and more, as was his aventure,
But never dorste he telle hir his grevaunce;
 With-uten coppe he drank *al his penaunce*.
He was despeyred,² *no-thing dorste he seye*.³

E posto che ferventemente amasse,
Sempre teneva sua voglia celata⁴

Ed e' non gli ele ardiva a discoprire,
*Ed isperava*⁵ e non sapea in che cosa,

¹ A 1420-43. Without laying too much stress on autobiographical reminiscences, it is at least interesting that Chaucer makes Arcite first a "page of the chambre" (1427) of a court lady, and then "of [the duke's] chambre . . . a squyer" (1440). These details are not in the *Teseide*.

² Compare *Tes.*, IV, 68, 3 (68, 2 is quoted below): "Ond'lo non spero mai d'aver conforto." This is from Arcite's lament.

³ F 935-43.

⁴ *Tes.*, IV, 60, 5-6.

⁵ Professor Wilkins queries whether Chaucer may not have read: *E disperava*. Cf. "He was despeyred" above.

Donde sentiva sovente martire:
Ma per celar la sua voglia amorosa,
E per lasciar li sospir fuori uscire,
Che facean troppo l'anima angosciosa,
 Avie in usanza talvolta soletto
 D'andarsene a dormire in un boschetto.¹

For the "two yeer and more" (F 940), however, Chaucer's memory has gone elsewhere:

And three yeer in this wyse his lyf he ladde.²

It is the *Knight's Tale* and not the *Teseide*, then, which he is recalling in this detail.

Here in the grove (described in the next two stanzas), before he falls asleep *sotto un bel pino* to the sound of murmuring waters (IV, 66, 1-6), he makes his lament:

. . . . ma del suo disire
 Focoso, prima che s'addormentasse,
 Con Amor convenia si lamentasse.³

So in Chaucer's next two lines:

Save in his songes somewhat wolde he wreye
 His wo, as in a general compleyning;⁴

And the burden of Aurelius' complaint is word for word the burden of Arcita's:

He seyde he lovede, and was biloved no-thing.⁵

Perocch'io amo, e non son punto amato.⁶

Of swich matere made he manye layes,
Songes, compleintes, roundels, virelayes,
 How that he dorste nat his sorwe telle,⁷

¹ *Tes.*, IV, 63. This is the beginning of the scene which Chaucer totally modifies in A 1491 ff.

² A 1446. The reference is to Arcite, and immediately follows the lines quoted above.

³ *Tes.*, IV, 66, 6-8.

⁴ F 944-45.

⁵ F 946.

⁶ *Tes.*, IV, 68, 2.

⁷ F 947-49.

*E queste e altre più parole ancora
Metteva in nota lo giovine amante.¹*

But languisheth, as a furie dooth in helle;²
And dye he moste, he seyde, as dide Ekko.
For Narcisus, that dorste nat telle hir wo.³

*Deh quanto mi saria stata più cara
La morte. . . .⁴*

In oother manere than ye heere me seye
Ne dorste he nat to hir his wo biwreye;
Save that, paraventure, som-tyme at daunces,
Ther yonge folk kepen hir observaunces,
It may wel be he loked on hir face
In swich a wyse, as man that asketh grace;⁵

. . . . e sì dicendo, fiso
Sempre mirava l'angelico viso.⁶

But no-thing wiste she of his entente.⁷

Ma duol sentiva, in quanto esso credea
Emilia non sentir per cui 'l faceva.⁸

The account of Aurelius' secret love, accordingly, is largely indebted to the rehearsal of Arcita's hidden passion in the *Teseide*. And by far the greater number of the parallels to F 925-59 are found within the compass of ten stanzas of the *Teseide* (IV, 60-69).

The lines that now follow in Chaucer deal with Aurelius' disclosure of his love, and have to do with the underlying situation

¹ *Tes.*, IV, 78, 1-2. See especially the long "complaint" in IV, 80-88.

² On this line, as a reminiscence of *Dante*, see *Mod. Phil.*, XIV, 721. Compare also, for "languisheth," the closing words of IV, 39, 4.

³ F 950-52. Chaucer is here amplifying a general statement of Boccaccio by a specific reference, just as he does a score of times in the *Troilus*: see for instance (comparing in each case the *Filostrato*), *T. and C.*, III, 1600; IV, 473, 1188, 1538-40; V, 207-8, 212, 643, 664-65, 892, etc. For the reference in the text he is probably recalling *Met.*, III, 375 ff.

⁴ *Tes.*, IV, 69, 1-2. This is from Arcita's lament. Compare also IV, 39, 2-4.

⁵ F 953-58.

⁶ *Tes.*, IV, 53, 7-8.

⁷ F 959.

⁸ *Tes.*, IV, 62, 7-8. Compare also IV, 86, 1-2; 87, 7-8.

of the *Franklin's Tale*. They therefore diverge of necessity from the account in the *Teseide*. But at one most interesting point Chaucer seems to have returned to Boccaccio. Aurelius has taken advantage of a lull in the revelry to speak to Dorigen. But they are interrupted:

Tho come hir othere freendes many oon,
And in the aleyes romeden up and doun,
And no-thing wiste of this conclusioun,
But sodeinly bigonne revel newe
Til that the brighte sonne loste his hewe;
For th'orizonte hath reft the sonne his light;
This is as muche to seye as it was night.¹

Chaucer apparently took his cue for these famous lines from the *Teseide*. They carry us back to the May-morning scene (III, 5-12), on which Chaucer so charmingly set his own stamp in the *Knight's Tale* (A 1033 ff.). There Emily is in the garden "at the sonne up-riste" (A 1051), and the day is bright, so that Palamon can see her plainly:

Bright was the sonne, and cleer that morweninge.²

In this detail, however, Chaucer has sharply diverged from Boccaccio. Arcita has to strain his eyes to see what Emilia is doing, for

Egli era ancora alquanto il dì scuretto,
*Che l'orizzonte in parte il sol tenea.*³

In the *Franklin's Tale* Chaucer seems to have come back to the lines. "Era . . . il dì scuretto" becomes more concrete: "the brighte sonne loste his hewe,"⁴ and the second line ("hath reft the sonne his light") is modified under the influence of another occurrence of what is, in point of fact, one of Boccaccio's favorite phrases: "mentre il mondo chiuso Tenne Apollo di luce."⁵ "Reft the sonne his light" is not a translation of "tenne Apollo di luce"; but the vividness of the paraphrase is characteristic. As for the transfer of the reference

¹ F 1012-18.

² A 1062.

³ *Tes.*, III, 12, 1-2.

⁴ Cf. "bright was the sonne" in the corresponding passage in the *K.T.*

⁵ *Tes.*, VII, 68, 1-2. This passage Chaucer also knew peculiarly well, for *Tes.*, VII, 51-66 = *PF*, 183-294 (see *Oxford Chaucer*, I, 68-73). And the immediately following stanzas (*Tes.*, VII, 70 ff.) Chaucer employs in A 2271 ff. With "reft," cf. *Tes.*, III, 43, 1-2: "Ma poichè al mondo tolse la bellezza Libra" (*Tes.*, III, 47 ff. = A 1189 ff.). In general compare "E mentre il ciel co' suoi eterni giri L'aere tien di vera luce spenta" (*Tes.*, IV, 72, 5-6); "in l'eterna prigione, Dove ogni luce Dile tiene spenta" (X, 14, 5-6).

from the dawning of day to the fall of night, Chaucer is merely reverting (perhaps quite unconsciously) to Boccaccio's original. For Boccaccio in his turn is recalling *Dante*. And in *Dante* the line refers to night. Sordello is telling the two pilgrims that only *la notturna tenebra* prevents their ascent of the Mount of Purgatory by night; for them to descend, on the other hand, is possible,

E passeggiar la costa intorno errando,
Mentre che l'orizzonte il dì tien chiuso.¹

But there are other indications that Chaucer had the May-morning stanzas in the *Teseide* in his mind. Let us return to Aurelius' invocation. I have already pointed out that Chaucer expanded Boccaccio's *ogni semente* into "every *plaunte, herbe, tree and flour*." And the source of the expansion seems reasonably clear. The opening stanza of the garden scene gives the position of *Phoebus*, *Venus*, and *Jupiter* at the beginning of May:

Febo salendo con li suoi cavalli,
Del ciel teneva l'umile animale
Che Europa portò senza intervalli
Là dove il nome suo dimora avale;
E con lui insieme graziosi stalli
Venus facea de' passi con che sale:
Perchè rideva il cielo tutto quanto,
D'Àmon che 'n pesce dimorava intanto.

Da questa lieta vista delle stelle
Prende la terra graziosi effetti,
E rivestiva le sue parti belle
Di nuove erbe e di vaghi fioretti;
E le sue braccia le piante novelle
Avean di fronde rivestite, e stretti
Eran dal tempo gli alberi a fiorire
Ed a far frutto, e 'l mondo rimbellire.²

¹ *Purg.*, VII, 59-60. This is from the canto in which occur the lines about "pro-
esse of man" which Chaucer quotes in the *Wife of Bath's Tale* (D 1125-30 = *Purg.*, VII,
121-23), and it is not impossible that he recognized Boccaccio's source. He certainly
knew *Dante* at least as well as the present writer, to whom the line in Boccaccio instantly
recalled the line in the *Purgatorio*, through the association with *orizzonte*—to a foreigner,
a striking word. I do not, however, wish to lay undue stress on the "orizzonte" lines as
evidence.

² *Tes.*, III, 5-6. For the bearing of these same stanzas on *Troilus*, II, 50-56, see
Kittredge, "Chaucer's Lollus," *Harvard Studies in Classical Philology*, XXVIII, 113-14.

There is the definite dependence of the "tyme and sesoun" on Apollo's declination. And "erbette . . . fioretti . . . piante . . . alberi" correspond exactly to Chaucer's "plaunte, herbe, tree and flour." Moreover, the scene in Chaucer's garden is laid on the sixth of May.¹

But Chaucer (as has also not been observed) used this same passage elsewhere. I shall repeat the opening of stanza 5, and add to it stanza 7.

*Febo salendo con li suoi cavalli,
Del ciel teneva l'umile animale
Che Europa portò . . .*

*E gli uccelletti ancora i loro amori
Incominciato avien tutti a cantare,
Giulivi e gai nelle fronde e fiori;
E gli animali nol potean celare
Anzi 'l mostravan con sembianti fuori;
E giovinetti lieti, che ad amare
Eran disposti, sentivan nel core
Fervente più che mai crescere amore.*

Let us turn to the B-version of the Prologue to the *Legend*:

*My besy gost, that thrusteth alwey newe
To seen this flour so yong, so fresh of hewe,
Constreyned me with so gledy desyr,
That in my herte I fele yit the fyr,
That made me to ryse er hit wer day—²
And this was now the firste morwe of May—
With dredful herte and glad devocioun,
For to ben at the resureccioun
Of this flour, whan that it shuld unclose
Agayn the sonne, that roos as rede as rose,
That in the brest was of the beste that day,
That Agenores doghter ladde away.³*

The lines which follow in the B-Prologue (115 ff.) deal with the new garments of Spring and the loves of the birds; so do the two stanzas

¹ F 906. See also below, p. 702.

² Compare Emilia's rising (*Tes.*, III, 12) while "era ancora alquanto il dì scuretto."

³ *Leg.*, B-version, ll. 103-14. "Agenores doghter" may be a reminiscence of "Agenore nata" in *Met.*, II, 858. But there is a very striking parallel in the *Filocolo*: "In questa vita stette infino a tanto che Febo in quell'animale che la figliuola d'Agenore trasportò de' suoi regni . . ." (ed. Moutier, II, 149). See below, p. 712.

(III, 6-7) just quoted from the *Teseide*. But in Chaucer there is an interweaving with Machaut, Guillaume de Lorris, and Baudouin de Condé which is too complex to enter upon here.¹

With these lines in the B-Prologue in mind, we may now return to the *Franklin's Tale*:

So on a day, right in the morwe-tyde,
Un-to a gardin that was there bisyde
They goon and pleye hem *al the longe day*.²
And this was on the sixte morwe of May,³
Which May had peynted with his softe shoures
This gardin ful of leves and of floures.⁴

The garden into which Dorigen is led to play, as well as "the floury mede" into which Chaucer goes "to loke upon the dayeseye," is accordingly Emilia's garden in the *Teseide*. And precisely as in the B-Prologue to the *Legend* Chaucer interweaves with Boccaccio's account reminiscences of garden scenes from Machaut and the other French vision-poets whom he knew, so here he modulates at once from Boccaccio into Machaut. For the immediately following lines, as Schofield long ago pointed out, are taken over almost bodily from the *Dit du Vergier*.⁵

Lines 901-1037 of the *Franklin's Tale*, then—barring the conversation in lines 960-1010, which has to do with the situation peculiar to this particular story—are a free working over of definite suggestions drawn from third and fourth books of the *Teseide*.

We have not, however, quite exhausted the borrowings. The superb description of winter (F 1245-55), that begins: "Phebus wex old, and hewed lyk latoun," owes at least two of its lines to the *Teseide*. After the first May morning, Emilia comes daily into the garden (III, 29-31 and 40). But at last the season changes:

Il tempo aveva cambiato sembiante,
E l'aere piangea tutto guazzoso,
Sì ch'eran l'erbe spogliate e le piante.⁶

¹ See, in part, *Kittredge Anniversary Papers*, p. 103. I shall give the full evidence at another time.

² Compare B-Prologue, l. 180: "The longe day I shoop me for to abyde."

³ Compare B-Prologue, l. 108: "And this was now the firste morwe of May."

⁴ F 901-2, 905-8. Compare *Tes.*, III, 7: "nelle fronde e fiori."

⁵ See the passage in full in *PMLA*, XVI, 446.

⁶ *Tes.*, III, 44, 1-3.

That, to be sure, is October,¹ but Chaucer takes the detail over into his description of December:

The bittre frostes, with the sleet and reyn,
Destroyed hath the grene in every yerd.²

The opening lines of Dorigen's prayer (F 865-67) are perhaps reminiscent of the opening lines of Theseus' speech after Arcita's disaster in the amphitheatre (IX, 52-53, 1-4). And it is possible that another phrase of Dorigen's—"That unwar wrapped hast me in thy cheyne" (F 1356)—is suggested by "si strigneano le catene" of the *Teseide* (III, 32, 5). But I should lay no great stress on these two similarities.

Finally, the well-known phrase about love and "maistrie" probably appears in the *Franklin's Tale* (F 764-66), as it certainly does in the *Knight's Tale* (A 1624-26), because it occurs in the *Teseide*: "Signoria Nè amore sta bene in compagnia" (V, 13, 7-8). In the *Franklin's Tale* Chaucer has gone back to Jean de Meun,³ as Jean de Meun went back to Ovid.⁴ But it is not improbable that the passage in the *Teseide* was his starting-point.

There are, however, what seem to be two other borrowings in the *Franklin's Tale* which have gone unobserved. Toward the close of Machaut's *Dit dou Lyon*, which Chaucer almost certainly translated or took over in some form,⁵ Machaut asks the lady of the garden (the name of which is "l'Esprueve de fines amours") why it is not

¹ See *Tes.*, III, 43, 1-2.

² F 1250-51.

³ See Skeat's note, and Fansler, *Chaucer and the Roman de la Rose*, pp. 194, 220. To Fansler, p. 220, add *RR*, 9528-33 (ed. Michel, I, 291-92).

⁴ *Met.*, II, 846-47. The form which this takes in the *Ovide moralisé* is not without interest, in connection with the Franklin's remarks:

Ja n'avront bone compaignie
Lolous amours et seignorie,
Quar trop sont divers et contraire:
Amours est franche et debonaire,
Et seignorie est dangereuse,
Despitierose et orgueilleuse,
Si veult que l'en la serve et craime,
Et amours veult que cil qui l'aime
Soit frans et douz et amiables,
Debonaires et serviables,
Si veult avoir per, et non mestre (II, 4977-87).

The first three books of the *Ovide moralisé* are now published, edited by C. de Boer, in the *Verhandelingen der Koninklijke Akademie van Wetenschappen te Amsterdam*, Afdeling Letterkunde, Nieuwe Reeks, Deel XV (1915). I shall discuss their bearing upon Chaucer in an article soon to appear.

⁵ See the "Retraclous" (I, § 104).

inclosed.¹ The lady replies that it was so ordained by the maker of the garden:

*Mais par souffrir l'estuet conquerre
D'aucun bon cuer qui soit si frans
Qu'adès soit humbles et souffrans;
Car autrement estre conquise
Ne puet, tant soit bien entreprise . . .
Et s'il les vuet de dueil crever,
Il doit son corps dou tout offrir
A elles humblement souffrir,
Car cils qui vit et souffrir puet
Fait partie de ce qu'il vuet;
Et se dit on: "Qui sueffre, il veint";
Et s'est vertueus qui bien feint.
Einsi toutes les veinquera
Par souffrir, n'il ne trouvera
Donjon, closture ne muraille,
N'autre voie, qui mieus y vaille.²*

Immediately after the "love and maistrie" lines in the *Franklin's Tale*, Chaucer passes to the idea of *constraint* in love:

Love is a thing as any spirit free;
Wommen of kinde desiren libertee,
And nat to ben constryned as a thral;
And so don men, if I soth seyen shal.³

This general notion of constraint seems to have recalled the passage in the *Dit dou Lyon*. At all events, Chaucer proceeds at once to emphasize Machaut's very doctrine of "suffrance" as the vanquisher in love:

Loke who that is most *pacient* in love,
He is at his *avantage* al above.
Pacience is an heigh vertu certeyn;
For it *venquisheth*, as *thise clerkes seyn*,
Things that rigour sholde never atteyne.
For every word men may nat chyde or pleyne.
Lerneth to suffre, or elles, so moot I goon,
Ye shul it lerne, wher-so ye wole or noon.⁴

¹ Li. 1996 ff. (*Œuvres de Machaut*, Soc. des anc. textes fr., II, 229).

² Li. 2040-44, 2066-76.

³ F 767-70.

⁴ F 771-78. Compare "*suffrance* hir behight" (l. 788).

Skeat refers these lines in Chaucer to one of Cato's distichs:

Quem superare potes, interdum vince ferendo,
Maxima enim morum semper patientia virtus.¹

And directly or indirectly either this or some of its proverbial analogues may very well underlie both Machaut and Chaucer. But the application in both poems to *love*, and the common emphasis on *suffering*, together with the practical certainty of Chaucer's close familiarity with the *Dit dou Lyon*,² point strongly to the latter poem as the *immediate* source of the Franklin's lines. Not once but twice, then, it would seem that Machaut appears in the *Franklin's Tale*.

The other borrowing is slight, but not without significance. The following lines occur in Aurelius' prayer, and are addressed to Phoebus with reference to his "blisful suster," the moon:

Ye knowen wel, lord, that *right as hir desyr*
Is to be quiked and lightned of your fyr. . . .³

In the *Anticlaudianus* Alanus thus speaks of the moon:

Quomodo mendicat alienum luna decorem,
Cur a luce sua Phœbe demissa parumper
Detrimenta suæ deplorat lucis, at infra
Plenius exhausta totius luminis amplam
Jacturam quæritur, sed rursus *fratris in igne*
Ardescens nutrit attriti damna decoris.⁴

The reminiscence—once more from a book which (this time certainly) Chaucer knew—seems to be clear. If so, Boccaccio, Machaut, and Alanus de Insulis were all in Chaucer's mind when the *Franklin's Tale* was written.

II

What bearing has all this on the problem of the source of the *Tale* as a whole? Does it further Schofield's view that this source is, as Chaucer states, a Breton lay? Or does it corroborate Rajna's

¹ *Oxford Chaucer*, V, 388. Skeat's other references have to do merely with the general idea of the proverb: "vincit qui patitur."

² See *PMLA*, XXX, 4, 7.

³ F 1049-50.

⁴ *Distinctio Secunda*, cap. III (*Satirical Poets of the Twelfth Century*, Rolls Series, II, 296-97).

contention that the *Tale* is based on the fourth *questione d'amore* in the *Filocolo*? Three points demand consideration. First, the fact of Chaucer's use of the *Teseide* cuts both ways, so far as Schofield's and Rajna's evidence is concerned. Second, the employment of the *Teseide* demonstrates that in the *Franklin's Tale* we have, in any case, a combination of sources to deal with. And third, it adds to our information the important fact that when Chaucer wrote the *Tale* he went for at least part of his materials to Boccaccio. Let us consider briefly these three points in order.

First, then, a certain number both of Rajna's parallels between the *Franklin's Tale* and the *Filocolo*, and of Schofield's *rapprochements* between the *Franklin's Tale* and the Breton lay (or other French poems) are now seen to be directly explicable by the *Teseide*.

1. According to Rajna the garden in the *Franklin's Tale* represents the magic garden in the fourth *questione*, and even more closely the Neapolitan garden in which the *questioni* are held:

Alle origini di quel giardino, che 'May had peinted with his softe shoures,' non è forse estraneo il giardino incantato; ma poichè una brigata ci va a trascorrere in canti, balli ed altri piaceri tutto un giorno, inclino a vederci ancor più il riflesso del giardino napoletano in cui si propongono e discutono le nostre Questioni d'amore.¹

But we have seen that the garden in the *Franklin's Tale* is directly suggested by the garden of the *Teseide*, combined with details from the *Dit du Vergier*. Particularly, the fact that Chaucer's garden is described as in early May is definitely and specifically due to the *Teseide*. There the sun is in the Bull,² and Chaucer's date, the sixth of May, is in accord with this. The *feſta* in the Neapolitan garden takes place late in May, for the sun has already entered Gemini.³ Chaucer's garden (except for the "softe shoures," which are not in the *Filocolo* either) may be fully accounted for from the *Teseide* and the *Dit du Vergier*.⁴ On the other hand, the garden in the

¹ *Romania*, XXXI, 42, n. 2 (end); cf. XXXII, 236. For Dr. Cummings' discussion of this parallel, see p. 714 below. For the magic garden, see *Filocolo*, II, 50, 56-57; for the garden of the setting, see II, 32, 119.

² See *Tes.*, III, 5, quoted above, p. 697.

³ *Filocolo*, II, 22.

⁴ Of the five passages which Dr. H. W. L. Dana suggests as containing possible traces of the garden of the *Filocolo* (Tatlock, *The Scene of the Franklin's Tale Visited*, Chaucer Soc., 1914, p. 77), the first, third, and fifth seem to be due rather to the *Teseide*.

Teseide is not the scene of revels; that in the setting of the *questioni* in the *Filocolo* (as Rajna points out) *is*. And if there should be independent supplementary evidence of Chaucer's use of the *Filocolo* in the *Tale*, the assumption might not be unwarranted that Chaucer's garden includes reminiscences of both the *Teseide* and the *Filocolo*.

2. Chaucer's "But sodeinly bigonne revel newe" (F 1015) troubles Rajna, and, even more, Tatlock. "Perchè," asks Rajna, "'revel newe'? Non vedo che il festeggiare sia mai stato interrotto, se non forse dal passeggiare di taluni su e giù per i viali, del quale d'altronde non ci si dà punto un perchè."¹ Tatlock regards this argument of Rajna's as "especially to the point," and refers to "the *unaccountable* 'revel newe.'"² In the first place, the difficulty, in reality, does not exist. There is a lull in the dancing, and Aurelius seizes the opportunity to speak with Dorigen. After they have talked a while, their friends come up, are unaware of the tense situation upon which they have unwittingly intruded, and so pay no heed, but at once begin to dance again.³ One need scarcely be given pause upon reading that after a breathing space dancing is resumed! And the fresh beginning of the revels is no more unaccountable here than in the *Squire's Tale*: "Heer is the revel and the jolitee"; then a lull; then, "Thus glad and blythe, this noble doughty king *Repeireth to his revel as biforn*" (F 278, 338-39). There is no need to go beyond the situation in the *Franklin's Tale* itself to account for "revel newe." Assuming, however, in the second place, that Chaucer had a definite source in mind, is this the *Filocolo*? Rajna, of course, followed by Tatlock, refers "revel newe" to the fresh beginning of the festivities, when the heat of the day has passed, in Fiammetta's garden ("e i nostri compagni avere *ricominciata la festa*," etc.).⁴ I grant at once that this is a possibility. But the weight of the parallel with the *Filocolo* is somewhat lessened by the fact that in the *Franklin's Tale* the lines that describe the coming of night are (possibly) from the *Teseide*, and that (certainly) Aurelius begins at once his appeal to Apollo in the words of Arcita in the

¹ *Romania*, XXXII, 237.

² *The Scene of the Franklin Tale Visited*, p. 57, note. *Italics mine*.

³ "Bigonne" is of course plural.

⁴ *Romania*, XXXII, 237; Tatlock (as above), p. 57, n.

Teseide. In view of its immediate context, "revel newe" can scarcely be taken, in and for itself, as evidence for Chaucer's use of the *Filocolo*. On the other hand, it is again possible that Chaucer remembered both the *Teseide* and the *Filocolo*.

3. The parallel between Aurelius and Equitan which Schofield draws¹ may be transferred, word for word, to Aurelius and *Arcita*, except that Emilia is unmarried. But the heroine of the *Franklin's Tale* is *ex hypothesi* a wife, whatever the source of the story, and Aurelius owes unmistakably his characterization to *Arcita*. This particular parallel of Schofield's, therefore, loses its force.

4. The same statement applies to Schofield's ascription of Aurelius' complaints to "the influence of contemporary French works."² The *immediate* influence turns out to be that of the *Teseide*.³

It is obvious, then, that both Rajna's and Schofield's evidence is in certain details either weakened or rendered nugatory by the recognition of Chaucer's use of the *Teseide*.

The second consequence of this recognition is the definite assurance which it gives us that Chaucer, in the *Franklin's Tale*, was following his familiar method of combining various sources. We have no more warrant, therefore, for assuming that we should find all of the details of the story (even the major ones) accounted for in any single source—whether that source be Breton or Italian in its origin—than we should have for a similar assumption in the case of the *Troilus*, or the *Book of the Duchess*, or the *Parlement*, or the *Merchant's Tale*.⁴ What Chaucer demonstrably did with Aurelius—whether his original was Tarolfo in Menadon's story, or a lover in a lost Breton lay, or some third unknown—he was perfectly capable of doing with any other character or incident in the story or stories that he had before him. It is probable almost to the point of certainty that we should postulate, not a single source, but two or more sources for the *Tale*. The *Teseide*, at least, is neither a Breton lay

¹ *PMLA*, XVI, 428.

² *PMLA*, XVI, 445.

³ See above, p. 693. Chaucer was of course familiar with innumerable complaints in French. But it was *Arcita's* complaints that were definitely in his mind.

⁴ Chaucer's use of the *Teseide* in the *Franklin's Tale*, for instance, is closely analogous to his use of the *Miroir de Mariage* in the *Merchant's Tale*.

nor the *Filocolo*. Its presence in the *Franklin's Tale* as an integral element of the story is therefore of the first significance. For it raises the complexity of Chaucer's procedure to a certainty.¹

In the third place, the presence of the *Teseide* makes it clear that Chaucer was, so far, under the influence of Boccaccio, when he wrote the *Tale*. That does not constitute proof that the other elements of the story reached him also through Boccaccio. He interweaves his reminiscences of Boccaccio with the wide range of his reading in French and Latin in *Anelida*, and *Ariadne*, and the *Parlement*, and the *Troilus*, and the Prologue to the *Legend*. And, a priori, he may perfectly well in the *Franklin's Tale* have dovetailed one section of the *Teseide* into a Breton lay, as he certainly dovetailed, for instance, another section into a complex of Macrobius, and Dante, and Claudian, and Alanus in the *Parlement*. But the demonstration of his use of the *Teseide* carries with it the certainty that, at the moment, the influence of Boccaccio was at work. And to that degree at least it enhances the possibility of his employment of the *Filocolo*.

These three conclusions, I think, change somewhat the bearings of the entire problem, and render a certain degree of reconsideration necessary. And first, in the light of what has been presented, let us return to the *Filocolo*.

III

In view of the notable differences between Chaucer's and Boccaccio's versions of the story, the presence or absence outside the *Franklin's Tale* of evidence that Chaucer knew the *Filocolo* is a matter of the first importance. If there are independent grounds for believing that Chaucer read the *Filocolo*, such evidence establishes a strong presumption in favor of his use of it in the *Franklin's Tale*. If there are no such grounds, the presumption looks the other way. Professor Karl Young has contended for Chaucer's employment of the *Filocolo* in the *Troilus*.² That contention has just been sharply called in question by Dr. H. M. Cummings.³ Without for the

¹ See also below, pp. 724-25.

² *The Origin and Development of the Story of Troilus and Criseyde*, Chaucer Soc., 1908, pp. 139-181.

³ *The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio* (University of Cincinnati Studies, Vol. X, Part 2, 1916), pp. 1-12.

moment entering into this particular divergence of opinion, I wish to bring forward additional and independent evidence of Chaucer's knowledge of the *Filocolo*.

The *Filocolo* is not a work from which it is very likely that Chaucer (or anyone else) would often quote *verbally*. It is diffuse to the last degree, and, except in a few passages, unmarked by distinction of style. Nevertheless, there is some apparent justice in the remark with which Dr. Cummings closes his argument: "If Chaucer had known the *Filocolo* it is inconceivable that he, who so thoroughly culled out from Boccaccio's *Teseide* so many beauties and incorporated them into his several works, should have neglected to avail himself of any of all the rich store of them in that most tapestried of Italian prose romances." I wish, however, to call attention at once to the fact that it is precisely "tapestry" that, as a rule, Chaucer does *not* borrow. Nothing, indeed, is more striking about his use of the *romans courtois*, for example, than what he *omits*. And what he passes over there is, *mutatis mutandis*, exactly the sort of thing that he passes over (assuming that he knew it) in the *Filocolo*.¹ The more widely one follows Chaucer in his reading, the more is one impressed by his abstentions, which are often far more significant than his borrowings. It is hazardous business to assume that Chaucer *would* have borrowed this or that, had he known it.

Moreover, Dr. Cummings' analogy with the *Teseide* is scarcely a happy one. The *Teseide* is a work of art; the *Filocolo* falls short of that enviable distinction. And the books from which Chaucer quotes *verbally* (I do not, of course, refer to translations of a work *in toto*) are those which either interested him more or less deeply for their subject-matter—especially as that touched in some way upon life—or bore the stamp of *form*. The *Filocolo*, in the main, possesses neither merit. The real analogy, in the case of the *Filocolo*, is not with the *Teseide*, but rather with (let us say) the *Roman de Troie*. And it is as pertinent to ask why Chaucer seldom, if ever, quotes Benoit verbally, as it is to insist that a knowledge of the *Filocolo* must show itself in verbal borrowings. It would not be

¹ This statement about the romances is based on investigations which were begun before Dr. Cummings' dissertation was published, but which I may not elaborate here.

surprising, in either case, to find a few such borrowings. It would be cause for surprise to find more than a few.

And we find, I think, precisely what we should expect to find. For there are a number of passages in which Chaucer seems definitely to have recalled the phraseology of the *Filocolo*.

1. The first passage is perhaps the most familiar one in Chaucer.

Whan that Aprille with his shoures sote
 "The droghte of Marche hath perced to the rote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;"¹

Se quella terra che noi incalchiamo lungamente alle tue radici presti
 grazioso umore, per lo quale esse diligentemente nutrite le tue fronde nutrichino.²

When Zephyrus eek with his swete breeth
 Inspired hath in every holt and heeth
 The tendre croppes.³

Come quando Zeffiro soavemente spira si sogliono le tenere sommità degli
 alberi muovere per li campi.⁴

The two passages are only fourteen lines apart, and the last is as nearly a literal translation as the differences between verse and prose allow. To estimate at its full value the closeness of the parallel, it is only necessary to compare with it the lines from Guido's *Historia Troiana*⁵ and from Boccaccio's *Ameto*,⁶ which are conveniently brought together by Tatlock.⁷ It is of course possible that Guido may also have been in Chaucer's mind. The one passage would be very apt to recall the other. But the verbal correspondences with the *Filocolo* are too close to be readily accounted for as mere coincidence.

2. The second parallel is brief, but significant. After Arcite has offered his prayer to Mars in the temple,

The statue of Mars bigan his hauberk ringe.
 And with that soun he herde a murmuringe
 Ful lowe and dim, that sayde thus, 'Victorie.'⁸

¹ A 1-4.

² *Filocolo*, II, 238.

³ A 5-7.

⁴ *Filocolo*, II, 239.

⁵ Book IV (opening).

⁶ Ed. Moutier, pp. 23-24.

⁷ *Anglia*, XXXVII, 86-88.

⁸ A 2431-33.

The *Teseide* has:

Di Marte, le cui armi risonaro
Tutte in sè mosse *con dolce romore*.¹

The "murmuring Ful lowe and dim" is felt at once to be a rather striking paraphrase of Boccaccio's "dolce romore." As a matter of fact it seems to be a reminiscence of another passage. It so happens that in the *Filocolo* Florio and Ascalione, like Arcita, visit the temple of Mars, from which they pass at once to the temple of Venus (*Filocolo*, I, 207-8). There, after Florio's sacrifice, "per tutto il tempio si sentì un tacito mormorio." Arcita's visit to the temple of Mars in the *Teseide* has apparently recalled to Chaucer Florio's visit to the temple of Mars in the *Filocolo*, and for the "dolce romore" of the one he has substituted the noteworthy "tacito mormorio" of the other.

3. The confusion between Titan and Tithonus in *Troilus*, III, 1464-70² has been duly noticed, but its source has never been pointed out.³ The same confusion, however, occurs again and again in the *Filocolo*, and once in a context that strikingly suggests Chaucer's.

The address to *day* in the *Troilus* (III, 1450 ff.), of which the lines just referred to form a part, is preceded by a corresponding address to *night*:

*O night, allas! why niltow over us hove,
As longe as whanne Almena lay by Jove?
O blake night
. . . . ther god, makere of kinde,
Thee, for thyn hast and thyn unkinde vyce,
So fast ay to our hemi-spere binde,
That never-more under the ground thou winde!*⁴

¹ *Tes.*, VII, 40, 5-6.

² For the gloss in Harl. 2392, see *Oxford Chaucer*, II, lxxiii. Cf. Skeat's note, II, 482.

³ Since this article was written, Professor Kittredge has discussed the passage briefly in *Harvard Studies in Classical Philology*, XXVIII, 116, referring to Boccaccio's form *Titon* for Tithonus in *Tes.*, IV, 72, as a possible source of Chaucer's confusion, and comparing Ovid, *Amores* i. 13.

⁴ *Troilus*, III, 1427-29, 1437-40.

In the *Filocolo*, the king, in his eagerness that day may come (thus reversing Criseyde's desire), also invokes the night:

*O notte, come sono le tue dimoranze più lunghe che essere non sogliono! Il sole è contro al suo corso ritornato, poichè egli si celò in Capricorno, allora che tu la maggior parte del tempo del nostro emisferio possiedi . . . perocchè quando tu ti partirai dal nostro emisferio la farò ardere nelle cocenti fiamme.*¹

And here, as in the *Troilus*, the address to night is followed immediately by an invocation to the *sun*, which in like manner usurps the place of Tithonus:

E tu, o dolcissimo Apollo, il quale desideroso suoli sì prestamente tornare nelle braccia della rosseggiante aurora, che fai? Perchè dimori tanto?

The prayers are again reversed, since it is an *aubade* that Chaucer is writing, but the remarkable similarity of the two passages needs no comment. And the specific confusion involved becomes explicit in Book IV:

*Le notturne tenebre dopo i loro spazii trapassano, e Titano venuto nell'aurora arreca nuovo giorno.*²

Moreover, in the fourth *questione* itself we find: "avanti che il sole s'apparecchiasse d'entrare nell'aurora."³ The confusion of Titan and Tithonus, it is true, antedates Boccaccio. Servius comments on *Georg.*, III, 48 as follows: "et modo Tithonum pro Sole posuit, id est pro Titane: nam Tithonus frater Laomedontis fuit, quem proeliantem Aurora dilexit et rapuit."⁴ It is, however, the occurrence of the same confusion in a similar context in the *Filocolo* and the *Troilus* that gives such significance as it possesses to the parallel.

4. The fourth parallel clears up an otherwise unsolved puzzle. Chaucer's authority for the statement in the *Legend of Ariadne* that Androgeus was slain at Athens "*lerning philosophye* . . .

¹ *Filocolo*, I, 173.

² *Ibid.*, II, 222.

³ *Ibid.*, II, 50. Compare: "Salito il sole nell'aurora" (II, 254).

⁴ Ed. Thilo and Hagen, III, 279.

nat but *for envye*" has never, I believe, been traced.¹ The full passage is as follows:

Minos, that was the mighty king of Crete,
That hadde an hundred citees stronge and grete,
To scole hath sent his sone Androgeus,
To Athenes; of the whiche hit happed thus,
That he was slayn, lerning philosophye,
Right in that citee, nat but for envye.²

In his elucidation of *Aen.* vi. 14, Servius has the following:

Sed Androgeus cum esset athleta fortissimus et superaret in agonibus cunctos apud Athenas, Atheniensibus et vicinis Megarensibus coniuratis occisus est.³

That hints at *envy*, but gives no indication of Androgeus' philosophic bent. The statement that Androgeus was slain "*for envye*," resulting in this case also from his superiority in the games, is explicitly made by Boccaccio:

Inter quos Androgeus praeclaræ indolis fuit. hic ab Atheniensibus et Megarensibus invidia occisus est: eo quo caeteros in palestra superaret.⁴

Boccaccio (in the *Genealogia Deorum*) and Servius, accordingly, agree upon Androgeus' athletic prowess, and the motive for his death as stated by Boccaccio is implied in Servius. But neither says a word about "*lerning philosophye*." The *Filocolo*, however, does.

In Book II the King, who is sending Florio away in order to separate him from Biancofiore, endeavors to convince him that no particular hardship attaches to his banishment. And he enforces his contention by examples:

Già sappiamo noi che *Androgeo* giovane quasi della tua età, *solo figliuolo maschio di Minos re della copiosa isola di Creti*, andò agli studi d'*Atene*,

¹ See Bech, *Anglia*, V, 339-40; Macaulay, *Works of John Gower*, III, 503; Skeat, *Oxford Chaucer*, III, 334. Neither Ovid (*Met.*, VII, 458; *Her.*, X, 99) nor Virgil (*Aen.* vi. 20) gives any clue. Hyginus (*Fab.*, XLI) says: "*Androgeus in pugna est occisus*." See *Conf. Amantis*, V, 5231-45 for Gower's account of his death.

² *Leg.*, 1894-99.

³ Ed. Thilo and Hagen, II, 6. The same account appears in Lactantius' comment on *Achilleis*, 192 (ed. Jahnke, p. 495), and in Bode, *Scriptores Rerum Mythicarum*, I, 16 (*Mythogr.* I, cap. 43), 116 (*Mythogr.* II, cap. 122). Cf. Servius II, 9; III, 79; III, 123, 287.

⁴ *Gen. Deor.*, XI, 26. Both Servius and Boccaccio seem to have been overlooked in this connection.

lasciando il padre pieno d'età forse più che io non sono, perchè in Creti non era studio sufficiente *al suo valoroso intendimento*. E Giasone, più disposto all'arm *che a' filosofici studi*, con nuova nave prima tentò i pericoli del mare. . . .¹

Androgeus, therefore, went to Athens to "learn philosophy."² Chaucer and the *Filocolo*, accordingly, are in agreement, apparently, against all the other authorities.³

5. In the *Legend*, Chaucer is describing Dido:

So yong, so lusty, with her eyen glade,
That, *if that god*, that heven and erthe made,
Wolde han a love, for beaute and goodnesse,
And womanhod, and trouthe, and seemlinesse,
Whom sholde he loven but this lady swete?
*There nis no womman to him half so mete.*⁴

In the *Filocolo*, Florio is addressing Biancifiore:

Niuna virtù pare difetto, nè belli costumi fecero mai più gentilescia creatura nell'aspetto che i tuoi, senza fallo buoni fanno te. La chiarezza del tuo viso passa la luce d'Apollo, nè la bellezza di Venere si può agguagliare alla tua. E la dolcezza della tua lingua farebbe maggiori cose che non fece la cetera del tratio poeta o del tebano Anfione. Per le quali cose l'eccelso imperador di Roma, gastigatore del mondo, ti terrebbe cara compagna, e

¹ *Filocolo*, I, 94.

² The context emphasizes the point. Compare Florio's reply: "caro padre, nè Androgeo nè Giasone non seguirono l'uno lo studio e l'altro l'arme, se non," etc. (I, 94). The King had previously made definite reference to study at Athens: ". . . i solleciti studi d'Atene" (I, 90). And he returns to the idea of "lerning philosophye" a little later: ". . . lo studiare alle filosofiche scienze reca altrui" (I, 96). Compare the last phrase of the sentence that immediately precedes the account (see above, p. 703) of how the festa began anew in the Neapolitan garden: ". . . l'altre rimanghino a' filosofanti in Atene" (II, 119).

³ Chaucer's statement (*Leg.*, 1895, above) that Minos "hadde an hundred citees stronge and grete" also comes into relation with the *Filocolo*. The hundred cities of Crete are mentioned, of course, in the *Aeneid*, and Chaucer may, without doubt, have had Virgil's lines in mind:

Creta Iovis magni medio iacet insula ponto;
Mons Idaeus ubi, et gentis cunabula nostrae.
Centum urbes habitant magnas, uberrima regna (*Aen.* III. 104-6).

But in the *Filocolo*, as in the *Legend*, the hundred cities are brought into immediate connection with Minos: "la quale [Pasife] il vittorioso marito, *re di cento città*, non sostiene d'aspettare" (*Filocolo*, I, 297). Over against the implications of its context, however, must be set Chaucer's possible recollection of the *Aeneid*, and this last parallel, though significant, is not conclusive.

⁴ *Leg.*, 1038-43.

ancora più, ch'egli è mia opinione, *che se possibile fosse che Giunone morisse, niuna più degna compagna di te si troverebbe al sommo Giove.*¹

The parallel is both general and specific.

There seems, then, to be significant evidence² that Chaucer knew and used the *Filocolo*, and this evidence is altogether independent of Professor Young's argument for his employment of the *Filocolo* in connection with the first night of Troilus and Criseyde. That argument, I am compelled to say in passing, has been dealt with in Dr. Cummings' recent dissertation³ in a fashion that leaves much to be desired. Cummings has,⁴ I think, broken the force of one of the "several minor circumstances of Chaucer's account that have definite parallels in *Filocolo*."⁵ But it is significant of the inadequacy of Cummings' destructive criticism that he says not a word of the highly important supplementary evidence presented by Young on pp. 161-78 of his monograph. And these pages constitute practically one half of the chapter under review. No one reading Cummings' dissertation would have the slightest inkling of the fact that Young's argument was not confined to the "several minor circumstances" which are examined. Yet the parallels that are passed over in silence are even more conclusive than those which are discussed, and they offer, moreover, precisely the sort of evidence which Cummings, in the sentence quoted above,⁶ demands. No destructive argument can carry great weight that leaves untouched one half of the evidence under scrutiny. And the oversight becomes a very grave one when Cummings sums up his argument in the words: "Professor Young has based too much on *two or three fortuitous parallels*."⁷

The evidence, then, that Chaucer used the *Filocolo* elsewhere in his works establishes a presumption in favor of its employment in

¹ *Filocolo*, I, 108. The same idea appears in Arcita's words to Emilia, as he addresses her from the lists, in the *Teseide*: "O bella donna, più degna di Giove Che d' uom torren, se moglie ei non avesse" (VII, 123, 1-2). But the parallel with Chaucer's lines is in no respect so close.

² See also p. 697, n. 3 above.

³ Pp. 1-12.

⁴ *Op. cit.*, p. 5.

⁵ Young, *op. cit.*, p. 143.

⁶ P. 706.

⁷ P. 11. Incidentally, Cummings seems to be unaware (since he gives no reference) that the parallel between the *Eve of St. Agnes* and the *Filocolo* which he draws on p. 11 was fully worked out by MacCracken in *Mod. Phil.*, V, 145-52.

the *Franklin's Tale*. That presumption is strengthened when we examine the evidence in the *Tale* itself.

IV

It is not my purpose to rehearse at length arguments already elaborated elsewhere. But the new evidence presented makes necessary a brief restatement of the case, so far as the parallels between the *Franklin's Tale* and Menadon's story are concerned.

And first, there is a fundamental point which has been overlooked by more than one investigator of the problem. The central feature of the *Franklin's Tale*—namely, "the lady's imposition of a seemingly impossible task as the price of her love in order to get rid of her unwelcome suitor"—"this, or the like of it, is found in no early version but Chaucer's and Boccaccio's."¹ It is possible that this, or the like of it, may have been found in a lost Breton lay, and Schofield² points out that "this theme, of establishing an apparently impossible condition as a barrier to a lover's success in winning a lady, . . . is paralleled in at least two extant Breton lays." That, however, really proves no more than that Breton lays were not inherently averse to the use of a well-known motive from the stock-in-trade of mediaeval narrative, and although the particular hypothetical Breton lay in question might have included it, it might equally well have agreed with all the other extant versions of the story except Boccaccio's in omitting it. In other words, even granting in general the influence of a Breton lay, it still remains pure assumption that the impossible task was due to this influence. On the other hand, in view of the evidence for Chaucer's knowledge of the *Filocolo*, the agreement in this fundamental element of the story between Chaucer's and Boccaccio's versions as against the rest is weighty evidence.

In the second place, we have to reckon with the definite parallels in detail, as pointed out by Rajna,³ between the *Franklin's Tale*

¹ Tatlock, *The Scene of the Franklin's Tale Visited*, p. 57; cf. especially *ibid.*, pp. 75-77, and Rajna, *Romania*, XXXII, 220-23. Schofield, as Tatlock points out (pp. 57, 65), slipped up in this matter. Cummings mentions it once, quite incidentally, in his comment (p. 192) on Rajna's "first parallel" (see below, p. 717).

² *PMLA*, XVI, 416-17.

³ *Romania*, XXXII, 234-44, especially 240-44.

and the fourth *questione* in the *Filocolo*. And since these have just been subjected to examination by Cummings in the dissertation already referred to, it will be necessary to consider them in the light of that.

The *differences* on which Cummings lays stress¹ I shall consider later,² in another connection. There are, however, two points which demand comment here. The first has to do with the *garden*. "Momentarily," says Cummings,

Momentarily Professor Rajna's case seems to be weak. And at a fatal moment he makes a desperate shift. It will be remembered that in the *F.T.* the final confession of Aurelius of his love to Dorigen takes place in a garden, whither her friends have enticed her to divert her attention from her grief and longing. To strengthen his case Professor Rajna feels that he must have a garden, and forthwith he applies a telescope to the text of the *Filocolo*, where he finds two passages which mention gardens, the first about thirty pages earlier and the second about fifty pages later than the passage in which the story we are studying occurs, and neither of them in any way connected with it. The purpose of those who seek refreshment in *these two gardens*³ and their conduct in them are, he feels, similar to the purpose and conduct of Dorigen and her companions in the *F.T.* But that similarity does not obviate the fact that the gardens which he cites do not appear within the limits of the *Filocolo* version of the story.⁴

This rests on an utter misunderstanding both of Rajna's argument and of the *Filocolo* itself. The "two gardens" to which Cummings refers are not two at all, but *one and the same*⁵—namely, the garden which serves as the setting for the whole series of *questioni*. It is mentioned before the series (II, 27–32), and it is mentioned after it (II, 119),⁶ but the only gemination it has undergone meantime is in Cummings' misapprehension of it. And the real second garden, which Cummings fails to mention at all,⁷ *is* in the story. As for the objection that the Neapolitan garden belongs to the *setting* of the

¹ Pp. 188–91. I refer especially to the divergence in the tasks, in the wooing of the two lovers, and in the character of the two magicians.

² See below, pp. 723–24.

³ Italics mine.

⁴ *Op. cit.*, p. 190.

⁵ Cummings gives no references, either to Rajna's article or to the *Filocolo*. But he is obviously referring to *Filocolo*, II, 27–32 and 119, as discussed by Rajna on p. 237.

⁶ The fountain part is also mentioned in the middle (II, 79–82).

⁷ It is definitely included by Rajna. See references above, p. 702. I have there discussed Rajna's argument from the garden in the *Filocolo*.

questioni and therefore plays no direct part in the story of Tarolfo and Tebano itself, that is of little weight, in view of Chaucer's familiar methods of combining his materials. If he drew from the *Filocolo* at all, he would be apt to recall more than one part of it.

In the second place, Cummings remarks:

One last weak point of comparison is cited by the Italian scholar, before he adduces his most valuable evidence. He observes that the Thessalian Tebano and Tarolfo appear in the vicinity of the lady's home "assai vicini del mese" (VIII, 53), i.e., rather close to the month January, while Aurelius and the magician return to Brittany in the "colde frosty seson of Decembre" (F 1244).¹

Let us see how "weak" this is. I shall carry the comparison somewhat farther than even Rajna, who understates its importance, has done.

*'But loketh now, for no negligence or slouthe,
Ye tarie us heer no lenger than to-morwe.' . . .
Upon the morwe, whan that it was day,
To Britaigne toke they the righte way,
Aurelius, and this magicien bisyde,
And been descended ther they wolde abyde;
And this was, as the bokes me remembre,
The colde frosty seson of Decembre.'*²

'Amico, a me si fa tardi che quel che m'imprometti si fornisca, però senza indugio partiamo, e andianne là ove questo si dee fornire.' Tebano gittate via l'erbe, e presi suoi libri e altre cose al suo mestiero necessarie,³ con Tarolfo si mise in cammino, e in breve tempo pervennero alla desiderata città, assai vicini del mese del quale era stato dimandato il giardino.⁴

The significance of the parallel extends beyond the verbal similarity. The magicians in the two tales are different; the tasks are different. Yet the stories agree in the striking circumstance that in each the magician is met with *away from the lover's home*, to which he must therefore repair—a circumstance, it is important to observe, which does not occur even in the version of the story in the *Decameron*. And the lines from the *Franklin's Tale* just quoted, with their

¹ *Op. cit.*, p. 191. Rajna's discussion is on p. 239.

² F 1232-33, 1239-44.

³ Cf. F 1273 ff.

⁴ *Filocolo*, II, 53. Rajna's comparison includes only F 1232-33 and 1244. He omits the journey.

remarkable correspondences with the *Filocolo*, bear every mark of being a *retention* on Chaucer's part of a detail from a source which has in other respects undergone deliberate change. And Chaucer's "as the bokes me remembre," in its context, is significant. Instead of being "weak," the parallel, expanded as I have expanded it, is one of the most significant of all.

It is, however, when we come to Cummings' treatment¹ of what he calls Rajna's "most valuable parallels" that it is necessary to take issue once more with his *methods*. For he has followed, in his examination of Rajna's evidence, exactly the procedure which he adopted in discussing the argument of Young. He has given the impression that he is weighing all the evidence, when in fact he is omitting more than half of it. And in this instance the impression of completeness is conveyed in a peculiarly definite fashion. For Cummings considers Rajna's group of specific parallels² in *numerical order*, from the first to the ninth.³ But the numbers are utterly misleading. Between the parallels which Cummings designates as the third and fourth are *two* in Rajna which he omits; between the so-called fourth and fifth and sixth and seventh, *one* of Rajna's in each case is omitted; between the "seventh" and "eighth," *three* are omitted; between the "eighth" and "ninth," *five*.⁴ Out of a total of twenty-one parallels in Rajna, that is (fifteen of which are with the *Filocolo*),⁵ Cummings has passed over *twelve*, of which seven are with the *Filocolo*. What he refers to as "Professor Rajna[s] . . . ninth parallel"⁶ is really his *twenty-first*. The omitted parallels may be insignificant from Cummings' point of view. In reality some of them are of the very first importance. But whatever their value or lack of it, the use of the numerals misrepresents the evidence, unless the series is complete. Finally, Cummings omits altogether the list of "certe convenienze minute" (some of them very significant) which Rajna gives on p. 237, n. 4.

¹ Pp. 191-94.

² *Romania*, XXXII, 240-44.

³ Cummings, *op. cit.*, pp. 191-94.

⁴ These last five are from the *Decameron*, but so is the "ninth," which Cummings gives.

⁵ Rajna's seventh (the second on p. 241) is really with the *Filocolo*, although Rajna erroneously refers to *Dianora*, instead of to Tarolfo's unnamed lady. See below, p. 721.

⁶ P. 194.

Cummings' attempt is to show that Rajna's parallels are vitiated as evidence by the fact these same parallels occur between the *Franklin's Tale* and the Oriental analogues. And in principle his contention is sound. Four of Rajna's correspondences—the second, fourth, seventh, and eighth, as Cummings gives them¹—are weakened as evidence by the fact that they also appear in the Oriental versions. With reference to the others, however, Cummings fails to make his case.

1. In the first,² Aurelius goes to seek Dorigen in "the temple," Tarolfo, to find his lady at *una grandissima solennità*. Cummings grants that no analogue for this appears in any one of the Oriental versions he is using, "but," he continues, "that this should be the fact is only natural, *since in none of them is a miracle performed*, and accordingly there can be no attendant surprise."³ But this argument *against* the validity of the parallel is the strongest possible argument *for* it! And Chaucer's otherwise entirely unmotivated reference to "the temple" is at once explained by Boccaccio's *solennità*. The resemblance by no means "simmers down to the similarity between the words *commanded* and *comandaste*, *astoned* and *maravigliò*."

2. Rajna's third parallel⁴ Cummings regards as "too brief." Brevity, of course, has nothing to do with the case; "the poynt of remembraunce" is enough, in four words, to betray the influence of Dante. It is the *significance* of the parallel alone that counts. And on this point Cummings is clearly wrong. "The delay of Dorigen," he asserts, "in the fulfilment of her promise, necessitated by the absence of Arveragus, is virtually paralleled in every instance in the other analogues by the lady's refusal to keep her vow before she has informed her husband or her lover of it." "Vow" here can only refer to the lady's promise to her first suitor. The pertinent passages are in *Originals and Analogues*, pp. 293, 299–300, 311, 316, 318–19, 320–21, 323, and 327. In none of these does the lady

¹ They are really Rajna's second, sixth, eleventh, and fifteenth. To a less degree Cummings' contention holds of the "fifth" set (Rajna's eighth).

² Cummings, pp. 191–92; Rajna, pp. 239–40.

³ P. 192. Italics mine.

⁴ Cummings, p. 192; Rajna, p. 240. It is: "For out of towne was goon Arveragus"; "che 'l signore mio vada a caccia, o in altra parte fuori della città."

refuse "to keep her vow before she has informed her husband or her lover of it." What she does refuse is to consummate the marriage until she has fulfilled (or offered to fulfil) her vow. The delay arises because the very terms of the vow do not require its fulfilment until the lady's marriage night. Dorigen's delay in the fulfilment of her promise, therefore, is "virtually paralleled" by none of the analogues. And Cummings' statement that "the postponement, not the [husband's] absence is the real parallel, and that postponement is the common attitude," is wide of the mark. Even were his reading of the facts correct, it would still remain true that in the particular ground for the postponement (the husband's absence, "out of towne," *fuori della città*) the *Franklin's Tale* and the *Filocolo* are in agreement against all the other versions.¹

3. In the fifth parallel (Rajna's eighth)² Cummings quotes less than half of the passage which Rajna adduces. If he had carried the portion which he omits a few words farther, he might have seen that the parallel is much more significant than even Rajna indicates.

*Aurelius gan wondren on this cas,
And in his herte had greet compassioun
Of hir and of hir lamentacioun,
And of Arceagus, the worthy knight,
That bad hir holden al that she had hight.*³

... la qual cosa udendo Tarolfo, più che in prima si cominciò a maravigliare e a pensar forte, e a conoscere cominciò la gran liberalità del marito di lei che mandata l'avea a lui.⁴

Moreover, Cummings' statement that "the wonder of Aurelius, when Dorigen comes to him with her husband's message, is repeated a number of times" in the analogues is not correct. The single parallel which he gives ("brief" to the extent of one word!) is the only one which occurs.

4. In the sixth set (Rajna's ninth)⁵ Cummings pays no attention to the fact that the lines immediately follow, in each version, those

¹ See Hart's interesting remarks on this particular line (1351) of the *F.T.* in *Haverford Essays*, p. 206, n. 33.

² Cummings, p. 193; Rajna, p. 241 ("Aurelius gan wondren on this cas," etc.).

³ F 1514-18.

⁴ *Filocolo*, II, 59.

⁵ Cummings, p. 193; Rajna, p. 241.

just quoted, so that they really constitute, with them, one consecutive passage. And here, as there, the agreement is in part *verbal*.

Than doon so heigh a *cherlish wrecchednesse*
*Agayns franchyse and alle gentillesse.*¹

. . . e fra sè cominciò a dire, che degno di grandissima riprensione sarebbe chi a così liberale uomo pensasse villania.²

5. The ninth parallel which Cummings quotes³ is between the *Franklin's Tale* and the *Decameron*. The version in the *Filocolo* is much closer to the *Franklin's Tale* than the version in the *Decameron*, which diverges in one or two important points from both; there is no valid evidence that Chaucer knew the *Decameron* at all; and the discussion of one parallel without the other five is meaningless.

What of the parallels that Cummings passes over? It so happens that three of them are among the most significant of all. For they belong to that part of the story which does not appear in any of the analogues. They are the first three on page 242 of Rajna's article. Of these three the first and third have to do with the bargain on the one hand between Aurelius and the Clerk of Orleans, on the other, between Tarolfo and Tebano. No such bargain exists in the analogues, because the enchanter (or clerk) enters into no version of the story except Chaucer's and Boccaccio's. The second of the three is also concerned with the wonder-worker, and so falls under the same category. And the two passages this time compared agree in setting the clerk (or enchanter) over against the *knight*, and in their emphasis on *gentillesse*:

Everich of yow dide *gentilly* til other.
 Thou art a squyer, and he is a *knight*;
 But *god forbede*, for his blisful might,
 But-if a clerk coude doon a *gentil dede*
 As wel as any of yow, it is no drede!⁴

Unque agl'iddii non piaccia, che là dove il cavaliere ti fu della sua donna liberale, e tu a lui non fosti villano, io sia meno che cortese.⁵

¹ F 1523-24.

² *Filocolo*, II, 59.

³ Cummings, p. 194; Rajna, p. 244.

⁴ F 1608-12.

⁵ *Filocolo*, II, 60.

And this emphasis on *gentillesse* (which also appears in the parallel quoted under 4 above) is peculiar to these two versions of the story.¹ To none of these passages, accordingly, can Dr. Cummings' contention possibly apply—and he has omitted them every one.

Rajna's parallels, then, remain, with three or four exceptions, valid. If they stood alone, they might not, perhaps, be in and for themselves conclusive. They suffer, even as Rajna gives them, in being torn from their context. It is when one reads consecutively the closing portions of the two narratives, in conjunction with each other, and with the analogues in mind, that one is most strongly impressed by the fundamental likeness of the two, and by their radical divergence from the others. And taken together with the rest of the evidence they offer testimony of the first importance.

There are, moreover, a few parallels which Rajna has not included, and which add to the cumulative value of the evidence.

i) In the *Franklin's Tale*, Arveragus returns, finds Dorigen weeping,

And asked hir, why that she weep so sore?²

In the analogues, with one exception, it is the *lady* who broaches the subject (of course under totally different conditions) to her husband.³ In the *Filocolo*, however, the lady returns to her chamber,

piena di noiosa malinconia; e pensando in qual maniera tornar potesse addietro ciò che promesso avea, e non trovando lecita scusa, più in dolor cresceva: *la qual cosa vedendo il marito si cominciò molto a maravigliare, e a domandarla che cosa ella avesse.*⁴

ii) In the *Franklin's Tale* Dorigen exclaims:

For which, t'escape, woot I no socour
Save only *deeth* or elles *dishonour*.⁵

¹ It does not even appear in the *Decameron*, where it is *liberalità* alone which is mentioned.

² F 1461.

³ See *Originals and Analogues*, pp. 311, 316, 320, 323. There is no indication given regarding this point on pp. 313, 318. On p. 300 the husband asks a question, but it is after the wife has begged leave to carry out a promise. In the Indian version (p. 293) the lady weeps, but here her husband guesses the cause. In the *Gaelic* version (p. 327) the bridegroom comes, finds the bride weeping, and does ask her, "What ails thee?"

⁴ *Filocolo*, II, 58.

⁵ F 1357-58.

And she spends the time of her husband's absence "pleynyn," and "purposinge ever that she wolde deye."¹ The ladies of the Oriental analogues, being for the most part of a markedly facile and accommodating disposition, have no thought of self-destruction.² In Menadon's tale, however, the lady, weeping, replies to her husband's injunction that she keep her vow:

in niuna maniera io farò questo: *avanti m'ucciderei* che io facessi cosa che *disonore e dispiacere* vi fosse.³

iii) Finally, there is a striking parallel between the *Filocolo* and an earlier passage in the *Franklin's Tale*, which has hitherto escaped notice. Aurelius' prayer to Apollo begins, as we have seen, in the words of the *Teseide*. But it passes at once into a request that Apollo pray his sister Lucina for aid:

Your blisful suster, Lucina the shene
Wherefore, lord Phebus, this is my requeste
As preyeth hir so great a flood to bringe
Lord Phebus, dooth this miracle for me;
Preye hir she go no faster cours than ye;
I seye, *preyeth your suster* that she go
No faster cours than ye thise yeres two
Prey hir to sinken every rok adoun, etc.⁴

That aid, of course, looks toward the removal of the rocks, and so has no immediate parallel in the *Filocolo*. The point I wish to emphasize is not so much Chaucer's insistence on the relationship between Phoebus and Lucina,⁵ as it is *the prayer to the one that he in turn invoke the aid of the other for the suppliant*. It need not be pointed out that this is no mere commonplace.

Now there also occurs in the *Filocolo*, as in the *Franklin's Tale*, a prayer to the one to pray to the other for aid to the suppliant.

¹ F 1457-58.

² The only exception is in the Persian version (*O. and A.*, p. 308), and there the lady's scruples are outweighed by other considerations.

³ *Filocolo*, II, 59. Rajna (p. 241), by a curious slip, ascribes these words to *Dianora*. But they do not occur in the *Decameron* at all. There "la donna, udendo il marito, plagneva, e negava se cotal gratia voler da lui" (X, 5).

⁴ F 1045, 1055, 1059, 1065-68, 1073.

⁵ That relationship, however, appears again and again in the *Filocolo* with the same explicitness as in the *Franklin's Tale*. See I, 150-51, 314; II, 263. Cf. *Troilus*, IV, 1591: "Phebus suster, Lucina the shene." This is not in the *Filostrato*.

Florio is invoking *la figlia di Latona* for assistance in his efforts to win his lady:

Pregoti per le oscure potenze de' tuoi regni,¹ ne' quali mezzi tempi dimori, che tu domani dopo la mia vittoria preghi il tuo fratello, che col suo luminoso e fervente raggio mi renda alle abbandonate case, onde ora col tuo freddo mi togli.²

It is the sister, this time, who is invoked to request her brother's aid in Florio's behalf. In the essential point, the parallel holds. And the conception is no less striking than it is unusual. Aurelius' prayer, accordingly, seems to owe this particular turn of thought to the *Filocolo*, as it undoubtedly borrows its beginning from the *Teseide*.

There should be added to the list the important parallel pointed out independently by Hinckley³ and Young:⁴

By proces, as ye knowen everichoon,
Men may so longe graven in a stoon,
Til some figure ther-inne emprented be.⁵

Ma già per tutto questo Tarolfo non si rimaneva, seguendo d'Ovidio gli ammaestramenti, il quale dice: l' uomo non lasciare per durezza della donna di non perseverare, perocchè per continuanza la molle acqua fora la dura pietra.⁶

The cumulative effect, then, of the parallels between the *Franklin's Tale* and the *Filocolo* is greater than has hitherto been recognized—thanks, in part, to Dr. Cummings' attempt to break its force. Taken in conjunction with the independent evidence of Chaucer's knowledge of the *Filocolo*, it would be conclusive, were it not for two opposing considerations. These are the marked divergences between the two versions, and Chaucer's own explicit statement of his source. What is their bearing on the problem?

¹ Cf., in Aurelius' prayer: "Prey hir to sinken every rok adoun In-to hir owene derke regioun" (F 1073-74).

² *Filocolo*, I, 166.

³ *Notes on Chaucer*, p. 243, note on F 831.

⁴ *The Origin and Development of the Story of Troilus and Criseyde*, p. 181, n. 1.

⁵ F 829-31.

⁶ *Filocolo*, II, 49.

V

I hold no brief for the view that Chaucer's source is Menadon's tale *alone*, and what I have now to say is not an argument *de parti pris*. But it must, I think, be recognized that the differences between the *Franklin's Tale* and the *Filocolo*, salient as they are, have been given undue weight, in view of Chaucer's known freedom elsewhere in dealing with his materials. It is not my purpose to discuss the divergences in detail. I wish merely to point out their general relation to what we know Chaucer to have done in other instances.

The chief divergences (which carry with them minor differences as a consequence) are: the emphasis on the motive of "love and maistrie"; the radical change in the setting, and in the names of the characters; the new conception of both Aurelius and Dorigen; the fundamental dissimilarity in the nature of the tasks and in the character of the magicians who perform them; and Dorigen's complaint. That constitutes, at first sight, a formidable list. But, assuming it for the moment to represent a conscious reworking of the story in the *Filocolo*, is it in any respect so remarkable as the array of changes which we know Chaucer to have made, when it was the *Filostrato* that he had before him? The metamorphosis of Tarolfo and his lady is no more radical, and incomparably less subtle, than the transformation of Griseida and Pandaro. And both Aurelius and Dorigen exemplify, on a smaller scale and with infinitely less complexity, the same lifting of the characterization to a higher plane that finds embodiment, as a masterpiece of consummate art, in the persons of Troilus and Criseyde. Moreover, the substitution of the one task for the other, so that Dorigen's inachievable condition is given its ironical motivation in her very solicitude for Aurelius' safe return—this (still assuming that it *is* a substitution) is far less striking than the long series of changed and added incidents which leads up to and absolutely transforms Boccaccio's motivation of Griseida's ultimate surrender. And the further substitution of the Clerk of Orleans for the highly Ovidian Tebano is in keeping with innumerable changes in the interest of greater realism in the *Troilus*. Nor need we confine ourselves to the *Troilus*. The *Knight's Tale* affords almost equally significant evidence of the magnificently free hand with which Chaucer dealt with his Italian materials. And I can do no better

than refer to Dr. Cummings' own summary of the differences between the *Knight's Tale* and the *Teseide*¹ for a statement of the case. The resetting of the story is paralleled again and again.² The change of names does not stand by itself.³ In a word, if Chaucer did read the story in the *Filocolo*, the last thing on earth which we should expect to find would be a bodily transference of it to his pages. Boccaccio's "priceless service" was always that "of stirring him to emulation."⁴ What we *should* expect is that he would deal with the tale in the *Filocolo* as he dealt with the *Filostrato* and the *Teseide*. And that in turn implies that he would remould it nearer to a conception of his own.

For we are apt to forget, in our preoccupation with the materials that Chaucer used, that he was, especially at the period when he was treating his Italian sources, a very great creative artist in his imaginative handling of these same materials. And in general, except when he is actually translating (as, for example, in the *Second Nun's Tale*, *Melibeus*, and, to a less degree, in the *Man of Law's Tale* and the *Clerk's Tale*), Chaucer deals both independently and enrichingly with the stuff that came to his hand. He adds, omits, substitutes one motivation for another, modifies or completely transforms a character, and interweaves new strands from other fabrics. He follows, in a word, the procedure of all the great imaginative writers. Allowing for the differences between the drama and pure narrative, he does precisely what Shakspeare does in such plays as *King Lear* or *As You Like It*. He reconceives his story, and shapes it in accordance with his new and individual conception. In the case of the *Troilus*, the *Knight's Tale*, the *Merchant's Tale*, the *Pardoner's Tale*, and even the *Book of the Duchess*, the evidence for this creative process is unmistakable. And with no less certainty it holds true of the *Franklin's Tale*, whether his source be a Breton lay or the *Filocolo*. For Aurelius is modeled upon neither; he is Arcita. And the chief value, once more, of the recognition of the borrowing from the *Teseide* is the fact that it shows beyond peradventure that Chaucer is dealing

¹ *Op. cit.*, pp. 134-46.

² See Tatlock, *The Scene of the Franklin Tale Visited*, p. 70, n. 1; Kittredge, "Chaucer's Lollus," p. 57.

³ Compare "Philostrate" for "Pentecost" in the *Knight's Tale*.

⁴ Kittredge, *Chaucer and His Poetry*, p. 26.

freely with whatever version of the story he has before him. The discrepancies between the *Franklin's Tale* and the *Filocolo* count for nothing as evidence against Chaucer's use of Menadon's tale. Whatever the source of the story, the outstanding fact is that Chaucer's imagination was caught by its possibilities and proceeded to develop them in its own way.¹

This does not, in itself, prove that Chaucer's source was the *Filocolo*. It does, I think, break down any argument against that source which rests upon the divergences between the Franklin's and Menadon's narratives.

VI

Let us look, now, squarely at the problem of the Breton lay. Chaucer's statement is explicit:

Thise olde gentil Britons in hir dayes
Of diverse aventures maden layes,
Rymeyd in hir firste Briton tonge;
Which layes with hir instruments they songe,
Or elles redden hem for hir plesaunce;
And oon of hem have I in remembraunce,
Which I shal seyn with good wil as I can.²

That demands at least respectful consideration! And such consideration has been accorded it. Professor Schofield, in a brilliant and often quoted article,³ has done all that mortal man can do to buttress Chaucer's statement with corroboratory evidence. And he has established certain points of fundamental importance to any complete solution of the problem. The view that the names (especially Aurelius and Arveragus) are drawn from Geoffrey, or from Geoffrey's source,⁴ must stand until these same names are found in

¹ All this was recognized, in essence, by Professor Kittredge thirty years ago. See *Amer. Jour. of Phil.*, VII, 179-80: "It is not impossible that Chaucer simply took the story from Boccaccio, changed the setting, and referred the adventure to 'Armorik, that called is Britayne.' For Chaucer handled his material with conscious literary art. . . ." The italics are mine. Professor Kittredge also recognized the possibility that "the story . . . may have reached Chaucer through a lay of Brittany."

² F 709-15.

³ *PMLA*, XVI, 405-49.

⁴ *PMLA*, XVI, 409-18. Schofield's discussion of the name Dorigen should be supplemented by Tatlock's fourth chapter in his *Scene of the P.T. Visited*, pp. 37-41. The story, however, which Schofield reconstructs about these names, on the basis of certain hints in Geoffrey, must remain, in spite of its rare plausibility, hypothetical.

actual connection with some other version of the tale. That the suggestion for the particular change in the case of the task came also from Geoffrey,¹ we may hold as a working hypothesis of undoubted value. And Schofield has also shown, by a wealth of examples, that none of the major elements in the story is repugnant to the essential character of the Breton lay. Beyond that, without the lay itself, it is impossible to go. But Schofield does not discuss the *Filocolo* at all,² and all the evidence, new and old, brought forward in the present article has been published since his consideration of the problem. That consideration must, accordingly, be supplemented and corrected by the new evidence.

There are, in the light of that evidence, four alternatives open in the premises. The first is Schofield's: namely, that a Breton lay and a Breton lay alone is the source of the tale. That, I believe, the later evidence has rendered extremely doubtful. The second is Rajna's, which throws the Breton lay wholly out of court; assumes Boccaccio (either through the *Filocolo*, or the *Decameron*, or both) as the only source; and explains the reference to the Breton lay (since Chaucer never names Boccaccio) as a literary subterfuge.³ That is a possible, though perhaps, on the whole, too drastic a solution. The third alternative is that recognized by Young: "while I believe that Chaucer used an independent lay, I think he may also have been influenced by the similar tale in *Filocolo*—an influence for which Professor Schofield makes no explicit allowance."⁴ And at least there is nothing in Chaucer's usage elsewhere that need raise the slightest question, a priori, of such a possibility. The fourth is Tatlock's: "Why should he [Chaucer] not have been thoroughly charmed with the lay-type . . . and with his very evident desire to vary the *Canterbury Tales* as much as possible, have fashioned one in its likeness?"⁵ And Tatlock argues with great acumen for his tempting hypothesis, which includes the utilization of material from the *Filocolo*. In other words, we are at liberty to assume (1) that

¹ Schofield, p. 418; Tatlock, p. 67.

² His only reference to it is in a footnote on p. 435, and he considers the version in the *Decameron* only in its possible relation to the Breton lay.

³ *Romania*, XXXII, 261-67; cf. Tatlock, p. 60.

⁴ *Op. cit.*, p. 181, n. 1.

⁵ *Op. cit.*, p. 62; cf. pp. 74-75.

Chaucer means precisely what he says, no more, no less; (2) that he is employing a literary artifice in order to conceal his real original, which is Boccaccio alone; (3) that he is combining an actual Breton lay with the *Filocolo*; or (4) that he is imitating the *type* of the Breton lay, while drawing the story itself from Menadon's tale.

The fundamental difficulty about the Breton lay is, of course, the fact that we have only Chaucer's word for it. And at least where Boccaccio is concerned Chaucer's word is always to be taken *cum grano*.¹ Rajna's view *may* be correct. It is, however, entirely unnecessary to go to such extremes. Either Young's or Tatlock's theory reconciles the sharply opposing views of Rajna and Schofield, without doing violence to anything we know of Chaucer's methods of procedure. Here, on the one hand, is Chaucer's statement; there, on the other, are the weighty facts which point to the *Filocolo*. And the two are not mutually exclusive. If that fundamental fact is once recognized, the atmosphere is appreciably cleared.

For my own part, I do not believe that it is necessary to postulate an actual Breton lay containing just this story, although I grant that as a possibility. But if the missing Breton lay should ever be found, I suspect that it would turn out to be little, if any, nearer than the *Filocolo* to the *Franklin's Tale*. As the matter stands, there is positive evidence that when Chaucer wrote the story, he had at least the *Teseide* definitely in mind. There is very strong evidence that he also knew the *Filocolo*. And the *Filocolo* contains the story in a form which, in spite of marked but wholly explicable differences, is closer to Chaucer's narrative at certain fundamental points and in certain minutiae of detail than any other version that is known. Were it not for Chaucer's own statement and the differences referred to, no one, I think, would hesitate to accept the fourth *questione d'amore* as a source. The divergences, however, are in entire accord with the practice of Chaucer's matured art. The initial statement is open to interpretation as referring simply to a Breton setting (and, if one will, a Breton *tone*) imposed upon an Italian story, or it may suggest the actual interweaving of a Breton with an Italian source,²

¹ See especially Rajna, pp. 261-66; Tatlock, p. 60.

² In any case, the presence of the borrowings from the *Teseide* proves that combining of some sort was going on.

or it may be literary artifice pure and simple.¹ We may accept the influence of the *Filocolo*, accordingly, without in the slightest degree impugning Chaucer's veracity. That particular question simply does not enter in. And we may await without solicitude new light upon the Breton lay.²

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¹ Since this paper was written, Professor Kittredge has been kind enough to send me the proofs of his article on "Chaucer's Lollius," now printed in *Harvard Studies in Classical Philology*, XXVIII, 47-133. Mr. Kittredge's discussion as a whole—especially the racy and illuminating remarks on pp. 55-58—makes it unnecessary to argue further here the point of a possible literary artifice in the case of the *Franklin's Tale*.

² It is possible that the facts which I have presented may ultimately throw some light on the date of the *Franklin's Tale*. But the evidence is open to a decided difference of interpretation, and I do not care to confuse the major issue by a discussion of it here.

THE MAK STORY

In a recent issue of *Modern Philology*¹ Professor Cook calls attention to a second analogue to the story of Mak the sheep stealer in the *Towneley Plays*. Parallels to this well-known incident are strangely infrequent. Until the publication of Professor Cook's article the story was known in only one other connection: as an episode in the career of the notorious Jacobean jester, Archie Armstrong. In 1897 Kölbing² pointed out for the first time that *Archie Armstrong's Aith*, a ballad first published in the third edition of Scott's *Minstrelsy*, 1806, was a variant of the Mak story. Professor Cook notes that another version of this incident occurs in the preface to *Archie Armstrong's Banquet of Jests*.³ The new analogue, however, which it is the purpose of his article to record, is found in William Hutchinson's *History of the County of Cumberland*, 1794, and purports to be an authentic anecdote of one Thomas Armstrong who supposedly lived in the eighteenth century. Up to the present time these are the only analogues that have been published; and, unfortunately for the Mak episode, both are late (end of the eighteenth century) and of such a nature as to obscure somewhat the popular character of the story. It is the purpose of the present paper (1) to record certain earlier occurrences of the motive and (2) to show that the incident is unmistakably of popular origin.

The central point in the Mak story is the device which the rogue employs to escape detection by the searching-party. This consists essentially of two parts. First, he puts the sheep to bed (in a cradle) and passes it off as a human being; and secondly, in order to rid himself of the searchers, he tells them his wife is ill. With differences that are of detail only, not of motive, these essential features of the story are present in a collection of Italian stories contemporary with

¹ Vol. XIV, p. 11.

² *Zeitschrift für vergleichende Literaturgeschichte*, N.F., XI, 137. The article is reprinted in English in the Early English Text Society's edition of the *Towneley Plays*, Extra Series, LXXI, pp. xxxi-xxxiv.

³ Cambridge, 1872.

the *Towneley Plays*, *Le Porretane* of Giovanni Sabadino degli Arienti.¹ *Le Porretane* was first published in 1483, and the analogue which the forty-second *novella* offers to the Mak story is thus the earliest that has as yet been found. The story briefly is as follows:

In the neighborhood of the Studio of Siena dwells a certain physician who in his own conceit is wiser than Avicenna or Galen. One day when the Studio is closed on account of the death of a student from the plague, four merry associates decide to have a good time at the doctor's expense. Since it is the salting season, Maestro Nicolao, the physician, has just bought a pig and has hung it up on a beam in his house preparatory to the salting process. During the night the students obtain entrance to the doctor's house and carry the pig off. The next morning the physician upon discovering his loss suspects the students because of other pranks which they have played, and goes straightway to the magistrate to make complaint. The magistrate orders the students "about three times" (*circa tre volte*) to return the pig, but they deny having any knowledge of it. Thereupon he orders their house searched.

Alarmed at this turn which the affair has taken, the students are in a quandary until one of their number, "misser Antonio da Città de Castella, clerico canonista," called "the priest" by his companions, "come uomo facetissimo, ingegnoso e molto activo ad ogni impresa," comes to the rescue with a suggestion. A room which communicates with the hall is to be fixed up as a sick-room with bottles and suitable accessories, and the pig is to be put in bed there in place of the sick man.² If anyone comes to search the apartment, the students in the hall are to affect violent grief and say that one of their fellow-students is dying of the plague in the next room.³

When things are prepared an officer appears and the students act their parts well. When the officer looks in the door of the sick-room, he sees Antonio dressed as a monk with a lighted candle in his hand, making the sign of the cross over the pig. He rushes in terror from the infected house and, returning to the magistrate, acquaints him with what he has seen. The magistrate, in turn becoming excited, drives the officer from his presence and forbids him to come near, as he values his life.

At this stage Antonio feels that the joke has been carried far enough; so he goes to the magistrate and gives a full account of the matter. The

¹ Sabadino degli Arienti, *Le Porretane*, a cura di Giovanni Gambarini (Bari, 1914 [Scrittori d'Italia, No. 66]). For a bibliographical note, etc., see pp. 441-43. On Sabadino, cf. Stegried von Arx, "Giovanni Sabadino degli Arienti und seine Porrettane," *Romanische Forschungen*, XXVI (1909), 671-824; and Erhard Lommatsch, *Ein italienisches Novellenbuch des Quattrocento: Giovanni Sabadino degli Arienti's Porrettane* (Halle, Niemeyer, 1913).

² E noi poneremo in camera nel lecto el porco in luoco de l' inferno. . . .

³ In the jests of Ariotto the Priest (No. CXLII) pretended illness of the plague is used as the motive for escape by a smuggler. Cf. A. Wesselski, *Die Schwänke und Schnurren des Pfarrers Ariotto* (Berlin, 1910, 2 vols.), II, 136-37.

magistrate is so amused that he insists upon Antonio's repeating the story to the Signori. These gentlemen are equally diverted by it. When they order the students to return the pig, Antonio pleads with them not to force the restitution and gains his point; whereupon the students feast on the pig at the doctor's expense.

The similarity of this story to the Mak episode is so apparent as to need little comment. The pig is concealed in a bed, and the setting for the incident is appropriate. The violent grief which the students affect is to be compared with the groans of Mak's wife. In other details like similarities could be noted.¹

An analogue such as this can have no literary connection with the Mak story in the Towneley cycle; and there is just as little reason for believing that a connection exists between the *Second Shepherds' Play* and the analogues noted by Kölbing and Cook. The latter are separated from the *Towneley Plays* by an interval of several centuries. The ballad of *Archie Armstrong's Aith* was written by the Rev. John Marriott, who was not born till 1780, and, as Kölbing says, it was "scarcely composed long before 1802, in which year the 'Minstreley' made its first appearance in the literary world."² The version in Hutchinson's *History of the County of Cumberland* was first published in 1794. Between the latter and the *Second Shepherds' Play* no connection has been suggested. In the case of the former, although Kölbing adduced four passages in which there is a certain similarity either of incident or of treatment between the Towneley version and Marriott's poem, he did not maintain any borrowing on the part of Marriott. Nor would such an assumption be justified. The similarities are such as might very naturally occur independently in two versions of the story. In fact they are just such similarities as are everywhere in the popular ballads and in folk literature in general. Moreover, the differences between the two versions ought not to be

¹ The motive of palming off a stolen object as a human being in order to escape detection or to disarm suspicion is also found in another *novella* of the same collection, the forty-fourth. Here, although the similarity to the Mak story is somewhat hidden by external differences, the analogous character of the motive is still perceptible. Occasion may also be taken here to note an Irish folk-tale in which a cradle is used for a somewhat similar purpose to that in the *Second Shepherds' Play*. The story is of Fin M'Cool, whose wife conceals him from Cuchullin by putting him in a cradle and passing him off as Fin's infant son. Cf. *Fairy and Folk Tales of the Irish Peasantry*, ed. W. B. Yeats (London, n.d. [Camelot Series]), p. 266.

² *Op. cit.*, p. xxxiii.

lost sight of. As Hemingway¹ points out, the fact that Marriott's ballad omits the "best part of the story, the return of the shepherds after we think the suspense is over," should tend to show that the later narrator was not plagiarizing the earlier. On the whole it does not seem possible to attach any importance to Pollard's note "that the *Secunda Pastorum* was printed in the *Collection of English Miracle Plays* published at Basel in 1838 by a Dr. William Marriott, who may possibly have been a relation of the Rev. John Marriott of Professor Kölbing's Ballad."² The circumstance which Professor Child mentions,³ that this edition of the *Second Shepherds' Play* was not published for thirty-six years after the ballad was probably written (thirty-two years after it was actually in print), deprives the suggestion of most of its significance. Opinion today is practically unanimous against the notion that Marriott was in any way plagiarizing the Towneley story and consequently against the assumption that there is any literary connection between the two versions.

Moreover, at the end of his paper Professor Kölbing says: "Whether the happy or unhappy end of the story is to be considered as the original one, is a question which, in the want of other materials, we shall perhaps never be able to solve with any certainty." It is worth noting that in the Italian parallels, as in Marriott's ballad, the theft is successful. This would seem to be the original form. The change made in the *Second Shepherds' Play* is no doubt to be explained by the circumstance that a religious play could not well hold up an ideal of wickedness, however clever, that should escape successful and unpunished. If this be true, the fact that Marriott's poem represents a version of the story more original than that in the *Towneley Plays* is additional evidence that Marriott was not plagiarizing from these plays.

The point is of some consequence only because the version of the story printed by Professor Cook makes a pretense to being authentic history, and for this reason he thinks the "problem presented by Marriott's ballad becomes rather more than less perplexing in the

¹ "English Nativity Plays," *Yale Studies in English*, XXXVIII (New York, 1900), p. 286.

² *Op. cit.*, p. xxxiii.

³ *The Second Shepherds' Play . . . and Other Early Plays* (Boston, 1910 [Riverside Literature Series, No. 191]), p. 28.

light of this account." If the incident were authentic, it is true that we should have a rather odd coincidence to account for; but if it is not authentic—is but a popular tale that has become attached to a person of local notoriety—it aids in explaining, rather than complicates, the problem of Marriott's poem. Since the story is found independently in several other places in popular literature, we should well hesitate to attach too much significance to the circumstance that Boucher apparently credited the anecdotes he was recording. This he may have done in entire good faith. But the version of the story which he records is not alone in laying claim to historical foundation. The story of Archie Armstrong also purports to reproduce an actual incident;¹ and the analogue from Sabadino degli Arienti which is given above is attached in the same way to particular persons and treated as an actual fact.² Since all versions of the story except that in the *Towneley Plays* lay similar claim to historical validity, we must credit all or none, for they are all of equal authority. Certainly it is easier to believe that in the claim to authenticity we have but a conventional characteristic of the popular tale than that an incident of this sort should have occurred independently in a number of different places as widely separated as mediaeval England and Italy.

If then, as we believe, the incident can lay claim to no historical foundation, we are forced to conclude that it belongs to the province of folklore. And ever since Marriott, in the note appended to his version, asserted that "the exploit detailed in this ballad has been preserved, with many others of the same kind, by tradition, and is at this time current in Eskdale," opinion has been gradually crystallizing toward the acceptance of a folklore origin for the story. Kölbing believed that "this funny tale was preserved by oral traditions, possibly in a metrical form."³ Hemingway was of the opinion that "this is an old legend which was used by the author of the *Towneley Plays* in the 14th century, which survived in folklore, and

¹ Cf. especially the preface to *Archie Armstrong's Banquet of Jests* (Cambridge, 1872), pp. vii-viii, quoted by Cook in a footnote to p. 12.

² Even von Arx, in his study of Sabadino mentioned above, thinks the story is authentic, listing it with those he considers "mehr oder weniger wahrscheinlich historisch." Cf. p. 772, n. 2.

³ *Op. cit.*, pp. xxxiii-xxxiv.

was later fathered upon the notorious court jester of the 17th century, Archie Armstrong, and finally was used by Marriott as matter for his poem in the 19th century."¹ Child says: "The source of the story of Mak was probably a folk-tale."² Cook alone is unwilling to come to a decision, but among the possible explanations which he suggests for consideration he asks: Does the incident "merely represent an early folk-tale, which from time to time embodies itself in literature, or attaches itself to some notorious individual?" In the light of the fifteenth-century Italian parallels here recorded, this question can now, it would seem, be answered in the affirmative.³

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¹ "English Nativity Plays," p. 286.

² *The Second Shepherds' Play*, p. 28.

³ In the Mak story the student of folklore will find a wider connection with popular beliefs in the changeling superstition which Mak's wife pleads in explanation of the sheep's presence in the cradle, and in the relation of the main motive to other folk-tales, such as the *Red Riding Hood* story, in which an animal is made to assume the disguise of a human being in bed.

REVIEWS AND NOTICES

Modern Greek in Asia Minor. A Study of the Dialects of Silli, Cappadocia, and Phárasa, with Grammar, Texts, Translations, and Glossary. By R. M. DAWKINS. With a Chapter on the Subject-Matter of the Folk-Tales, by W. R. HALLIDAY. Cambridge: University Press; New York: Putnam, 1916.

This book is a notable contribution to the study of the philology and folklore of the Greeks of Central Asia Minor. The first two chapters (pp. 1-214) are devoted to a careful grammatical presentation of the dialects. The value of these chapters for classical students has been pointed out in a review by R. McKenzie in the *Journal of Hellenic Studies*, XXXVI (1916), 406-8. The larger relations of this grammatical research are very interesting and are not sufficiently emphasized by McKenzie. It is a significant contribution to the study of language-mixture.¹ Behind all the Turkish excrescences it is possible to discern a Greek language, common to all the villages, and possessing peculiarities which link it up with Pontic Greek, the κοινή διάλεκτος of Asia Minor before the Turkish invasion. The varying susceptibilities of the different parts of speech to foreign influence are clearly displayed, and every stage in the decay of a conquered language is exposed to our view.

The remainder of the book (pp. 215-579) is devoted to 95 folk-tales printed in the original Greek with a translation facing the text. These tales were collected in the village of Silli (7 tales), in the Cappadocian villages of Ulaghátsh (12), Axó (7), Phloíta (8), Phárasa (32), and elsewhere in Cappadocia in less numbers. As an introduction to this part of the work W. R. Halliday contributes a chapter on the subject-matter of the tales, in which he reviews the whole collection and cites all the Greek analogues accessible to him, as well as certain typical tales from other lands. Halliday's list of collections of Greek *Märchen* is not complete. One notices the absence of the following works (which are of very unequal value): M. P. Bretos, *Contes et poèmes de la Grèce moderne*² (Leipzig, 1858); E. Capiálbi and L. Bruzzano, *Racconti greci di Roccaforte* (Montaleone, 1885-86); Carnoy and Nicolaides, *Contes licencieux de l'Asie Mineure*; Georgeakis and Pineau, *le Folklore de Lesbos* (Paris, 1894); K. N. Kannellakes (comp.), *Χακὰ ἀνάλεκτα, ἤτοι συλλογὴ ἡθῶν, ἐθίμων, παροιμιῶν* (Athens, 1890); Misotakis, *Ausgewählte griechische Volksmärchen*³ (Berlin, 1889); Pineau, *Revue des*

¹ See an important article by Windisch, "Zur Theorie der Mischsprachen und Lehnwörter," *Berichte über die Verhandlungen der k. sächs. Ges. der Wissenschaften zu Leipzig*, XLIX (1897), 101-26.

traditions populaires, XII, etc. Reinhold Köhler (*Kleinere Schriften*, I, 365-77) gives an annotated bibliography of all the modern Greek folk-tales published down to 1871. Halliday's labor in collecting parallels to the tales might have been greatly reduced by the use of Köhler; Bolte and Polivka, *Anmerkungen zu den Kinder- und Hausmärchen*; and Chauvin, *Bibliographie des ouvrages arabes*. The second volume of the *Anmerkungen*, which appeared in 1915 and continues the annotation of Grimm's collection through the one hundred and twentieth tale, may of course have been inaccessible to Halliday.

The different narrators display a greater or less incapability to tell a good story, and the versions are consequently fragmentary and often unintelligibly corrupt. These faults are increased by the terseness of the style, so that comparison with related forms is necessary to throw light on what is really meant. Dawkins' praiseworthy accuracy in reproducing what he really heard conceals none of these difficulties. In subject the tales have much in common with those current among the Turks, Southern Slavs, and other near Eastern peoples. Halliday denies wholly—due exception being made for the fables—the possibility of their descent from ancient Greek literature. Only one tale, which is more or less of the Polyphemos type, can even be compared to anything in ancient Greek literature, and there is no good reason for insisting on its descent from Homer: see Halliday's remarks, page 217, and add Chauvin, IX, 93 to his references. In this connection one might expect to find mention of J. C. Lawson, *Modern Greek Folklore and Ancient Greek Religion*, which is a study of classical religion and literature in the light of present-day tradition.

Halliday's remarks on the several tales call for occasional comment. The "Bargain with the Hairless [i.e., Beardless] Man" (p. 234) consists in the agreement between master and servant that the first one to lose his temper shall pay a forfeit.¹ Halliday quotes approvingly von Hahn's statement that the "Lying Match" (Dawkins, p. 234) is a "different species of the same genus"; but the "Lying Match" is a contest for a loaf in which the one who tells the biggest lie wins. Halliday's statement can be true only if the "genus" is conceived in the broadest terms, and even then the grouping is not suggestive or helpful. The amusing incident of the boggart which could not be shaken off appears in a broken-down version of the "Bargain"; it is much more frequent in Western Europe than Halliday's one (Irish) parallel would suggest.² The "Son Who Feigned Blindness" (p. 236) is really a

¹ See Bolte and Polivka, II, 293, for abundant parallels to this, the "Zornwetts."

² Bolte and Polivka, II, 422, n. 1; Liebrecht, *Zt. f. rom. Philol.*, VIII, 469; *Folk-Lore*, IV, 400; Axon, *Echoes of Old Lancashire*, p. 210; Silkes, *British Goblins*, p. 111; Blakelborough, *Wit . . . of the North Riding*, p. 205; Hartland, *English Fairy- and Folk-Tales*, p. 146; Roby, *Traditions of Lancashire*, II (1830), 289-301; J. G. Campbell, *Superstitions of the Highlands and Islands of Scotland*, p. 183; Blake, *Jour. of Am. Folklore*, XXVII, 238; Kuhn, *Märkische Sagen*, Nos. 43, 103; Müllenhof, *Sagen, Märchen und Lieder der Herzogtümer Schleswig-Holstein*, p. 335; cf. *Mitt. d. schles. Ges. f. Volkskunde*, Heft 12, p. 77.

combination of two tales; the episode of the feigned blindness by which the husband learns of his wife's unfaithfulness appears both independently and as a prelude to the wanderings of the corpse of a lover who trusted too implicitly in the husband's pretense. This combination has a very curious history; it seems to have been made in India (in recent times), in Germany by Hans Sachs, and again in Europe by the folk; see Taylor, *Modern Philology* (August, 1917), pp. 226-27. The inclusion of "Ali Baba and the Forty Thieves" (p. 241; add Chauvin, V, 79-84 to the references) under the heading "Didactic Stories" is somewhat surprising. The class entitled "Animal Stories" is even more heterogeneous; fables and *Märchen* are thrown together. The laborious task of collecting the variants of the "Two Daughters" (p. 255), which Halliday refuses to undertake, has been completed by Bolte and Polivka (I, 207-27, No. 24); and for the "Snake and the Magic Wallet, Staff and Ring" (p. 265) one can refer to the same work (I, 464-89, No. 54). The "Underworld Adventure" (p. 274) has been excellently studied by Panzer, in his *Studien zur germanischen Sagen-schichte, I, Beowulf*; Halliday's statement (p. 219) that it is "unfamiliar in Western Europe" is inaccurate. Panzer claims that its theme is that of Beowulf, and notes forty variants from Germany alone. In Panzer's volume one can also find a discussion of the "Strong Man" tales (Halliday, pp. 277 ff.).

As a suggestion of the importance of the collection to the student of comparative folklore, one may note the following selection of familiar tales and motifs: "Get Up and Bar the Door" (p. 231; add Chauvin, VIII, 132); the chastity-testing garment and the Cymbeline motif (p. 237); the "Three Words of Advice" (p. 238; add Chauvin, VIII, 138); Bluebeard (p. 248); "Zauberlehrling" (p. 265); "Schneewittchen" (p. 269); the "Goldener-märchen" (p. 280; add Panzer, *Hilde-Gudrun*). Three tales belonging to the cycle of the Seven Sages appear: "The Goldsmith's Wife" (Inclusa); "How the Companions Rescued the Princess" (Quattuor Liberatores); "Born to Be King" (Ahmed, which is better known as Schiller's *Gang nach dem Eisenhammer*); for additional references to these tales see, of course, Chauvin, VIII. As Halliday points out, there are very few types of Greek *Märchen* that are not represented in this collection. It is a work of the first importance for the knowledge of Greek *Märchen*, and of great value, therefore, in comparative folklore.

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A series of public lectures in Literature, History, Sociology, Science, Art, Music, etc., scheduled at late afternoon and evening hours throughout the Summer Quarter, affords an opportunity to students and other members of the University community to hear speakers of authority and distinction in many departments of study and activity. This program will include a number of popular readings and recitals, open-air performances, concerts, and excursions to places and institutions of interest in and near Chicago.

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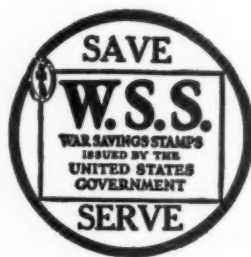
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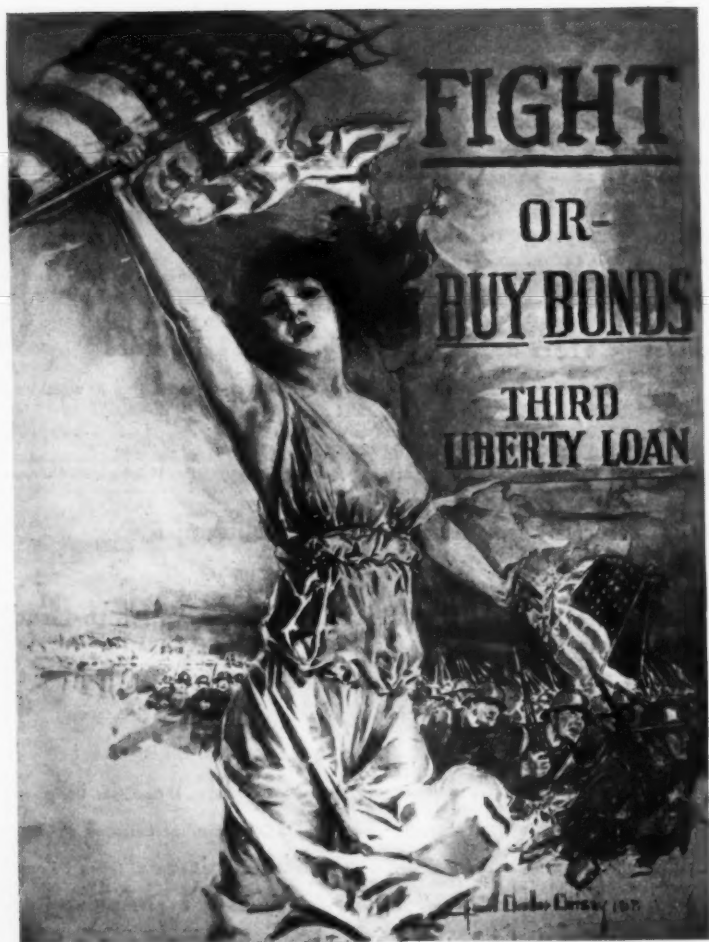
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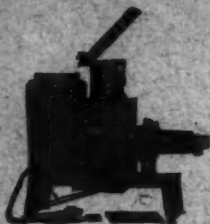
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